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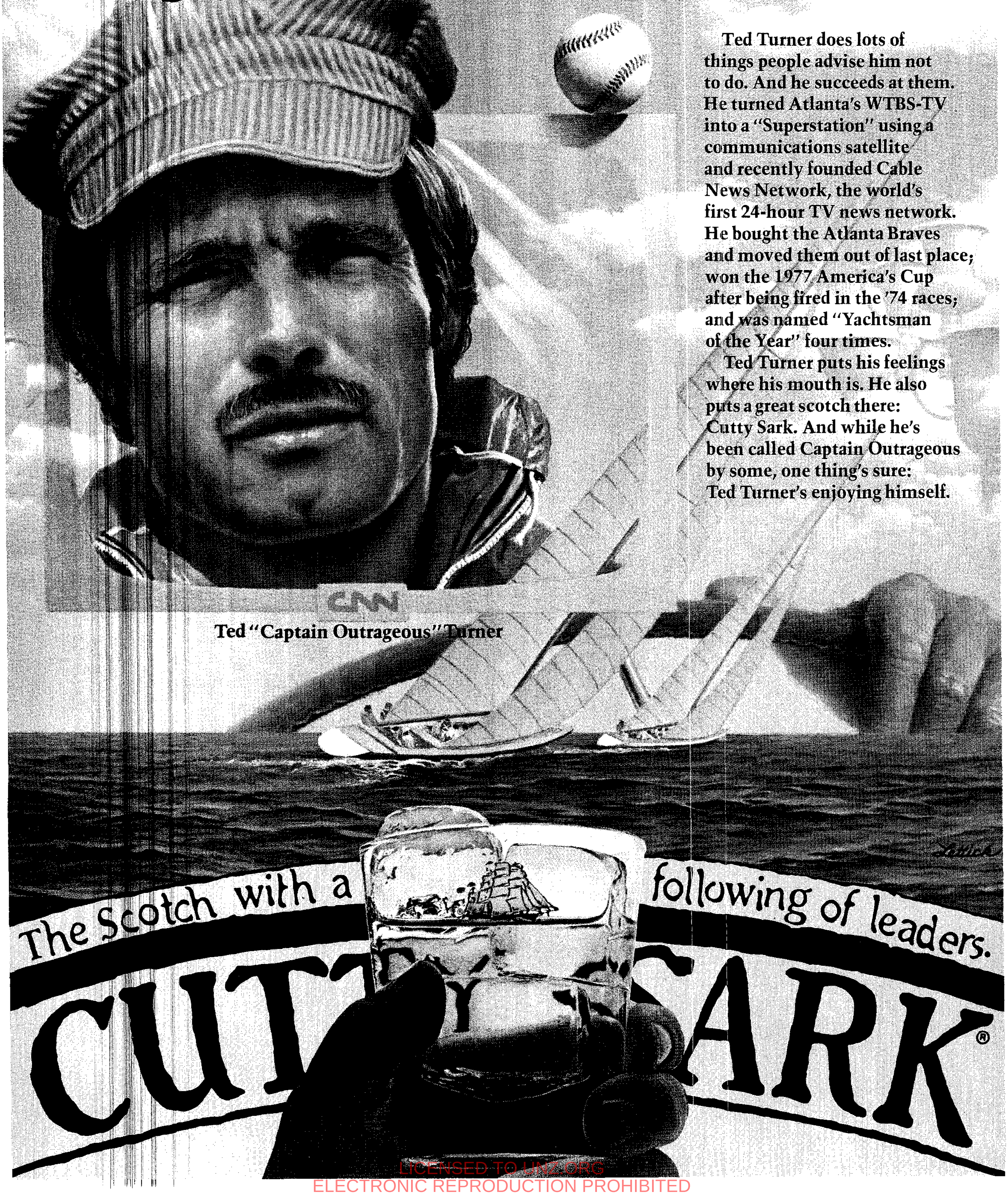

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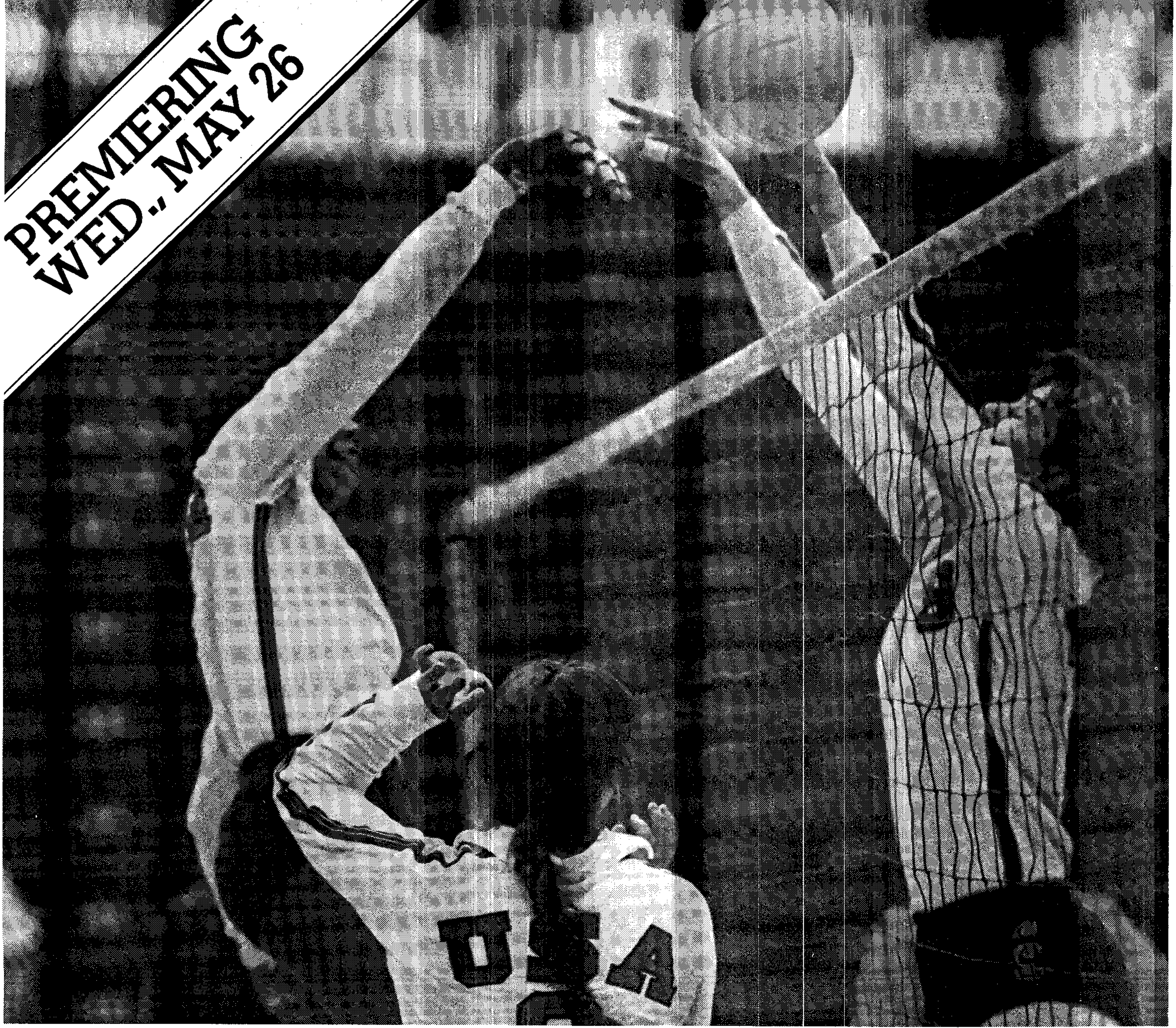

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Getting There: Mastering the Midtown Madness

By Michael Daly

All roads and railways seem to lead to Manhattan, where the man or woman on the move is likely to meet with gridlock and delays almost any day of the week. If you're trying to maneuver through midtown quickly, whether by subway, cab, bus, or on foot, here are some tips and strategies—culled from experts and seasoned travelers—that should make your trip more comfortable, safe, and snappy.

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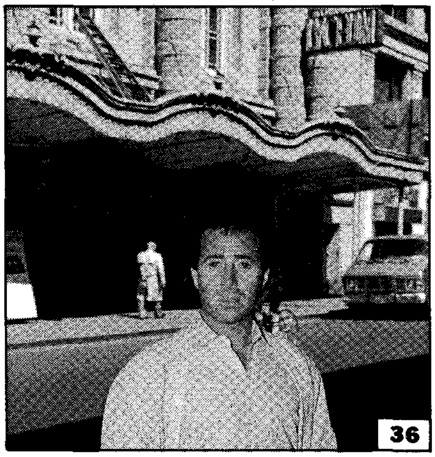
David Geffen Is Hot Again

By Chet Flippo

He was a top rock manager in the late sixties, founded Asylum Records in the early seventies, became a vice-chairman at Warner Bros. Pictures ... then retired, in 1976, at the age of 33. Now David Geffen has staged a startling comeback. Gone are the more flamboyant trappings of success, but not his knack for packaging the perfect deal. By producing hot properties on Broadway and in films and signing major stars for his thriving new record label, Geffen has bounced back—and re-emerged as one of the most influential figures in entertainment today.



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The Columbia Lion Starts to Roar

By Edward Tivnan

There were prolonged repercussions from the 1968 student riots, and a decade of financial turmoil. Today, things are looking up in Morningside Heights. With a dynamic new president, a renewed ability to attract prestigious faculty members, and invigorated funding and recruiting drives, Columbia University has rallied to redeem one long tradition—that of academic excellence—and break with another: It will begin admitting women in 1983.

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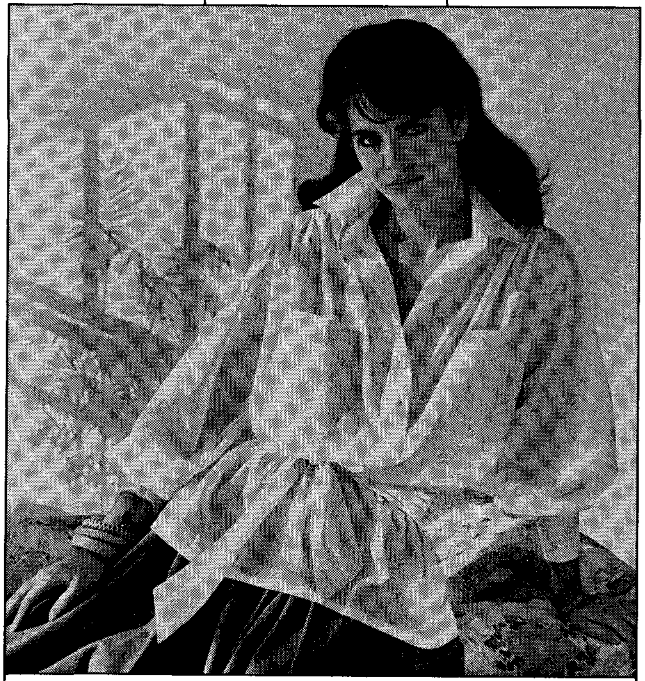

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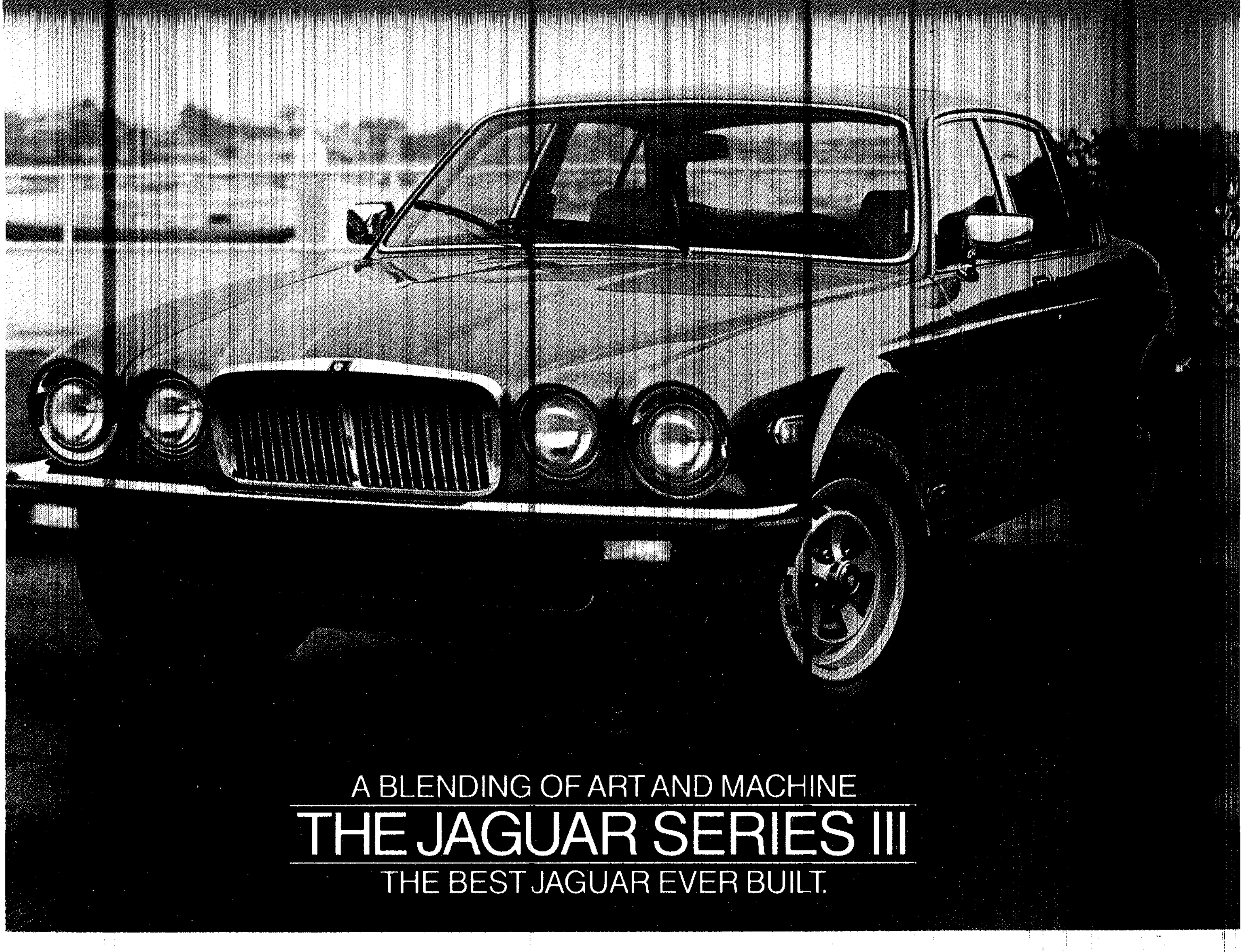

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LETTERS

Sills Power

PETER G. DAVIS'S REVIEW OF THE NEW York City Opera's *I Lombardi* ["Music: O, Lombardi!" April 19] was an expert critique of an inexcusably bad production. He writes, "Coming on the heels of four unsuccessful new productions ... this *I Lombardi* raises serious questions about the City Opera's current artistic policies...." In these days of impending threat to arts dollars, perhaps Mr. Davis should have gone one step further and said what many in the musical community have started thinking: that Miss Sills should be asked to resign as artistic director of the New York City Opera. First she tried to bill her company as a lower-priced alternative to the Met, an idea that died because of her own high prices and low quality. Then, with her badly done ad campaign to give drastic cuts in subscription prices, she announced to the world that the City Opera was a sinking ship. Perhaps Mr. Davis and his colleagues can stop this woman before she drives every single New York City Opera-goer away, turns non-opera lovers who follow her "Bubbles" personality against opera for life, and, worst of all, brings an end to government subsidies for opera.

Mark Kirmayer
Union City, N.J.

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THE "SILLS REGIME" WILL PROBABLY only truly bottom out when the enchanting Miss Sills either takes on management full-time and leaves off the razzmatazz or hires a forceful manager and devotes *all* her time to fund-raising. Has it been suggested that whatever limited glory Miss Sills's "regime" has had is probably just the falling away of Mr. Rudel's? If I sound like a disappointed lover, it is not without reason. *Daughter of the Regiment* led me to dwell on the years of *la gloire* to come; this year's *Traviata,* last year's *Song of Norway,* and *every* year's wretched *Carmen* have shown me the error of my ways. Congratulations to Mr. Davis for having the courage to give expression to views a number of us disappointed suitors and subscribers have felt.

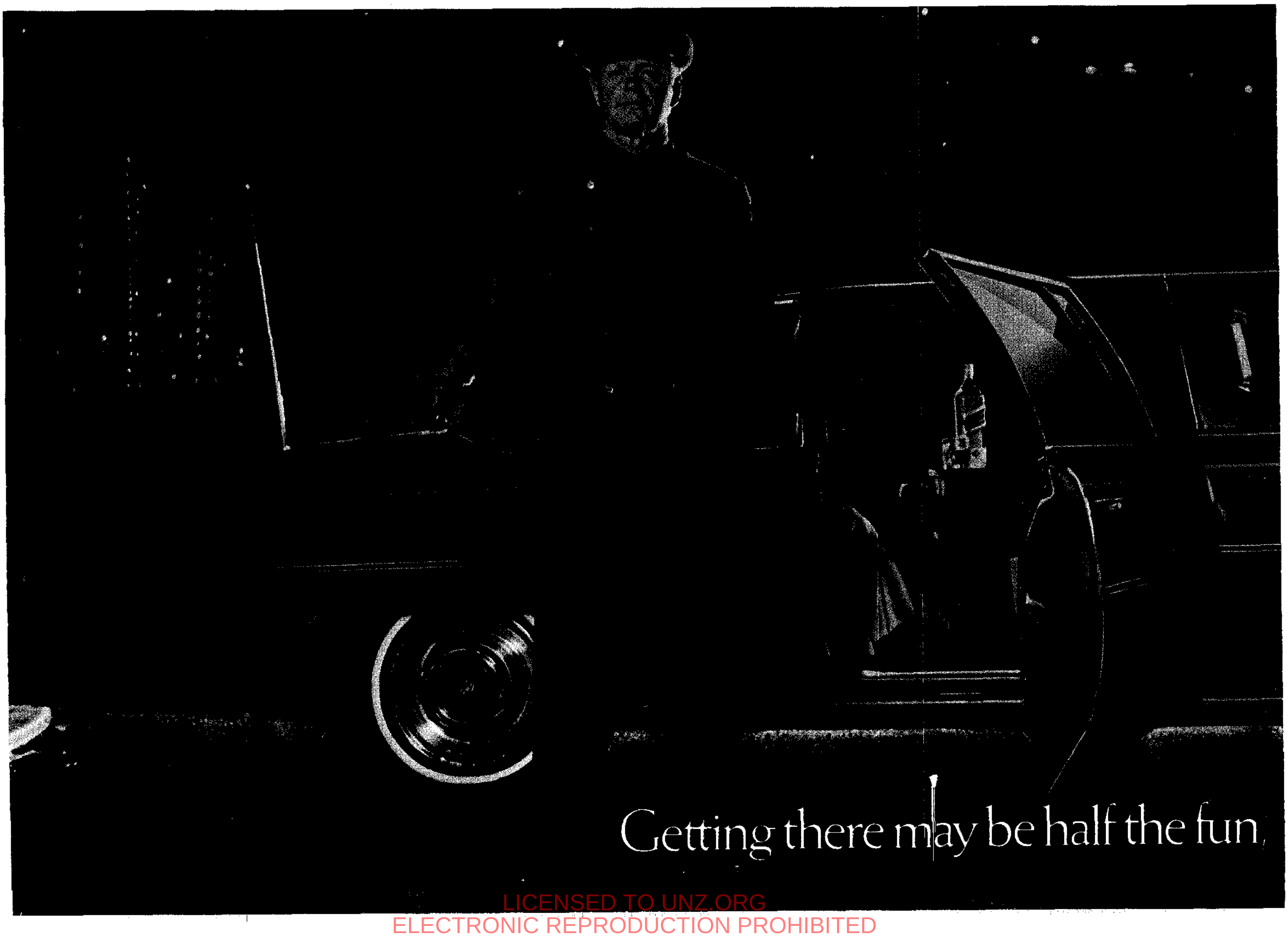
Dean Ayers
Plainfield, N.J.

I AM EXTREMELY HAPPY THAT I WAS NOT guided by Peter Davis's misguided review of *I Lombardi.* I found the performance wonderful—both musically and artistically. The audience was thrilled and showed it. So the scenery was lacking. What does this reviewer want? To stifle innovation? To exclude all but the "perfect" or "overproduced" opera? To present only the "tried and true"? I am sure he dissuaded many from seeing the production. Shame on him!

Edward S. Kornblatt
Bala Cynwyd, Pa.

Women Alone

NEW YORK CITY AND ITS SUBURBS ARE full of women aged 30 to 50 who are suddenly on their own—lonely, terrified, and deeply in debt ["Starting Over," by Marie Brenner, April 26]. Few have the luxury of solving these problems with decorators, dinner parties, and "appro-


Getting there may be half the fun,

priately large" red-bordered announcements from Tiffany's. Rather, for most it is a question of uprooting, selling homes or possessions to keep food on the table, and throwing themselves into competition with unfettered 24-year-olds to support the children who don't understand why Mommy no longer has time or energy to bake brownies for a school fair. It is an absolute insult to the guts, determination, and daily grinding effort of these women to use "Ellen Norman" as *any* kind of example of starting over.

Elizabeth Paisner
Scarsdale, N.Y.

THE "INDIGNITIES" OF BEING SEPArated and the testing of the "new celibacy" only prove that "Ellen" is playing at being single as she was obviously playing at being married. Come on, you guys, there are real people out here who can write volumes about changing lifestyles, and we won't, I am certain, sound like a middle-aged debutante's re-coming-out party.

Ronna Kalhofer
Queens

THE WRITERS OF ALL THOSE SILLY MOVies on the same subject should read Marie Brenner's touching piece. Bravo!

Barbara Bergman
Roslyn Heights, N.Y.

The Wildlife Side

IN YOUR APRIL 19 ISSUE, COBRA-, crocodile-, and lizard-skin items are touted as "chic," when these creatures are approaching the brink of extermination; fox, opossum, and raccoon are noted to be "Sales & Bargains" when the method of trapping and killing these attractive animals does not bear retelling; and desk accessories made of stingray are offered as "Best Bets." I am not an eccentric recluse with 70 cats in my living room, but an executive of a large international corporation. However, I do feel strongly for the creatures of our earth and wish that those who influence the "movers and shakers," like *New York* Magazine, would exercise more sensitivity toward these other inhabitants of our planet whose well-being very directly influences our own.

George W. Karl
Stamford, Conn.

All Our Children

MY HUSBAND AND I WERE QUITE TAKEN aback by the sarcasm, bitterness, and hostility of your "Letters" column [April 26] on Linda Wolfe's article about older parents ["Mommy's 39, Daddy's 57—And Baby Was Just Born," April 5]. All children are bitter about something or other in their relationship with their parents. But what about having older parents as compared with... no parents, an alcoholic parent, a cruel stepparent, unconcerned foster parents, or, far to the horrible extreme, child-abusing parents? Now, *there* are a few examples of some very substantial reasons for bitterness. Not because there were no grandparents around, or Daddy didn't play ball with us, or Mommy was too busy juggling both roles to be a good mother. For the writer who "can't wait for these center-of-the-universe children to grow up," I say most of these kids will turn out just fine, just like most of us did. There will always be the malcontents who never quite mature enough to put aside their petty excuses for not enjoying life for what they can put into it, and for what it brings to all of us, if only in those tiny forms of life renewed—our babies, God bless them all.

Theresa V. Schein
Manhattan

Family Planning

DADDY'S 39, MOMMY'S THINKING OF GETting facials on a regular basis—and, with a two-year-old, a six-month-old, and an office at home, Daddy and Mommy are looking for a weekend adventure. The last few months of *New York* have been very appropriate. Thank you.

Name withheld
West Hempstead, N.Y.

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The Boom In Boone

WHATEVER THE MERITS OF her controversial stable of artists, there's a definite publicity boom under way for art dealer Mary Boone.

Last month, *New York* profiled "The New Queen of the Art Scene." This month, she's being extolled in *Life* ("Boone Means Business") and *Saturday Review* ("The Meteoric Rise of Mary Boone").

Next month, the 30-year-old art dealer appears in *Metropolitan Home* ("Sorceress of Soho"), with *Savvy* hotly in pursuit: Its July issue will feature her in a piece titled "A Confident Vision."

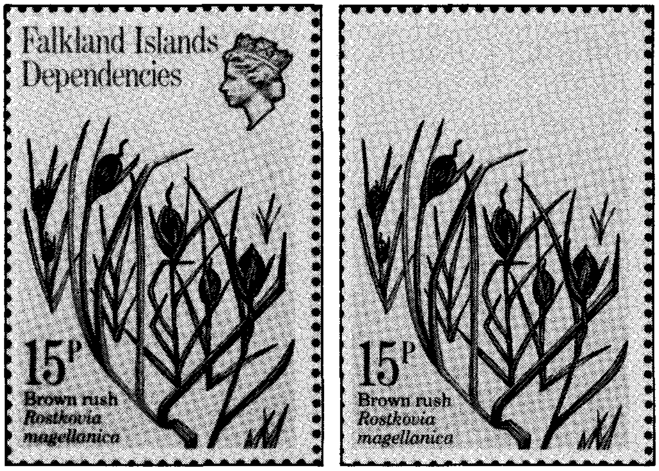
Town & Country, which wrote about her gallery in 1980, is now said to have approached her about doing a piece on her as a dealer. And at *Esquire*, they're preparing a feature on her star artist, Julian Schnabel, which—said a magazine employee—may well talk about Boone, because she's a "New York phenomenon."

WAR OF THE JUDGES
NEW YORK
The New Queen Of the Art Scene

Boone: *The first shot.*

Boone told *New York* that for the moment she's not giving any more interviews: "Too much exposure is bad in this business," argued the dealer. She'll doubtless be glad to hear, therefore, that *People* might not run an interview it did with her: "Only one from Time Inc.," said a *People* staffer, referring to the *Life* article.

Falkland Stamps Getting Pricey


Falkland Islands Dependencies
15p
Brown rush Rostkovia magellanica
15p
Brown rush Rostkovia magellanica

Major error: *Stamp on right is a red-hot item.*

WHILE THE FALKLAND ISland dispute turned bloody last week, it gave a Great Neck stamp firm an unexpected boost.

Marlen Stamp & Coins discovered major printing errors last year in 50 of the Falkland Islands Dependency stamps issued by Great Britain in 1981.

"We owned all 50," Marlen president Leonard Cohen said. "Before the current crisis began, we'd sold 40, starting at $500 each. We've just bought back two at $3,000 each."

How high is the price expected to go? Cohen said he'll part with a handful at $5,000 but will hold on to the balance until he can get upwards of $10,000 apiece. After all, the *Wall Street Journal* recently reported that plain old 1974 Falkland stamps have already doubled in price—to about $7.50.

The Shadowy Andrew Topping

A 37-YEAR-OLD MANHATTAN man whose background includes an alleged plot to kill Richard Nixon and a recent rape charge apparently met with a Defense Intelligence Agency official to discuss trying to overthrow Iran's Ayatollah Khomeini.

Andrew Topping disclosed the D.I.A. encounter from jail as the Manhattan district attorney's office tried to find out why federal charges against him were dismissed in 1972 after his arrest for allegedly putting out a contract on Nixon.

Calling himself a C.I.A. operative (in fact, police sources think he may once have been in army intelligence), he said he was asked by an intermediary for former Iranian premier Shahpur Bakhtiar to see if the United States would help oust Khomeini.

Topping told Jeff Stein, of Washington's weekly *City Paper*, that he suggested this to General Daniel Graham, an ex-head of the D.I.A., in 1980. Graham arranged for him to meet with Waldo Dubberstein, one of the D.I.A.'s top Mideast officials, Topping said.

"The whole thing sounded a little cockamamy, but you never can tell," Graham explained to *New York*, adding that he'd been unaware of the supposed Nixon incident. A D.I.A. source said Dubberstein met twice with Topping, then decided "not to get involved with this man." Topping's last known job was as a cabdriver.

BY SHARON CHURCHER

City's Buildings: Up in the Air?

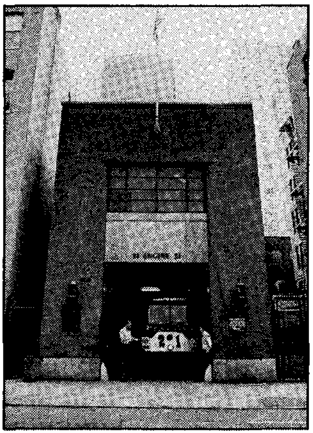
THE KOCH ADMINISTRATION may be preparing to sell off air rights over such city properties as schools, firehouses, and parking garages, even though the Planning Commission has yet to come up with guidelines for such a move.

New York has learned that the Department of General Services quietly sent out 50 solicitation letters in March, mostly to West Side property owners whose buildings adjoin those of the city.

The letter advised owners that purchasing city air rights would entitle them to "build additional bulk."

City Council President Carol Bellamy quickly dispatched a stern reminder to Howard Hornstein, head of the Planning Commission's task force on air rights, that "neither a comprehensive planning strategy nor an enforcement mechanism [for such a sale] are in place."

With conservationists also up in arms, D.G.S.'s real-estate-development executive director, Richard Landman, insisted the letters were "purely [to] determine which areas have more interest" in buying air rights. Nonetheless, a little-noticed item in Mayor Koch's preliminary 1983 budget says the city hopes to raise $4.5 million in the period from air-rights sales.



City property: *Looking up.*

Photographs: left, Larry Williams; bottom, Wendy Barrows.

Laura Riding: Is It Witchcraft?

IS A BRITISH BIOGRAPHER accusing Laura Riding, the 81-year-old American poet, of being some sort of witch?

That's how one London newspaper interpreted Martin Seymour-Smith's upcoming book about poet Robert Graves, the author of *I, Claudius* and Riding's ex-lover.

Riding: *Unusual "dominance."*

"That old black magic," cried the *Sunday Times,* reporting that the book, to be published by Holt, Rinehart and Winston, described "witchcraft" in Pennsylvania involving Riding.

Seymour-Smith told *New York* that all he'd written was that Riding "claimed to be a dispeller of darkness."

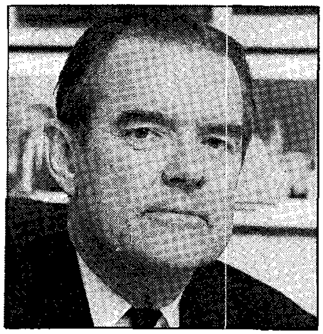
"She is said to have accused [someone else] of being a witch in Pennsylvania and to have told people she was purifying the house of cabalistic relics," he added. "It seems to me she does claim some power that is in some way magical, but being a witch is an unsophisticated interpretation."

Riding said through a longtime friend, James F. Mathias, that she will "deal with this business in my memoirs." Mathias pointed out that similar "silly" allegations appeared in *Jacks or Better,* a 1977 book in which former *Time* editor T. S. Matthews claimed Riding exerted an unusual "dominance" over people. "That is not witchcraft. It's her talent, which cows lesser mortals," said Mathias.

How Lawyer Tuned Out Moynihan

PROMINENT NEW YORK CONSERVATIVE and Reagan-administration loyalist Tom Bolan has found a new way to tune out Democratic senator Daniel P. Moynihan: He tunes in the Yankees on an inch-square radio that just fits his ear.

At a recent American Jewish Congress dinner, Bolan (a law partner of Roy Cohn's) discreetly listened to a tense baseball game while Moynihan delivered a speech on Britain and Argentina.



Bolan: *Transistor barrister.*

"When Moynihan became demagogic, that's when I turned on the Yankees," said Bolan, who was just appointed a director of the Overseas Private Investment Corporation (OPIC) by President Reagan. "The game was more interesting."

However, the attorney decided to keep the radio at home during his first OPIC board meetings and an April White House dinner honoring the Egyptian president: "I don't think the Yankees were playing that night," he explained, concerning the dinner.

As for the board sessions, "they're in the morning, and the Yankees never play in the morning," he said.

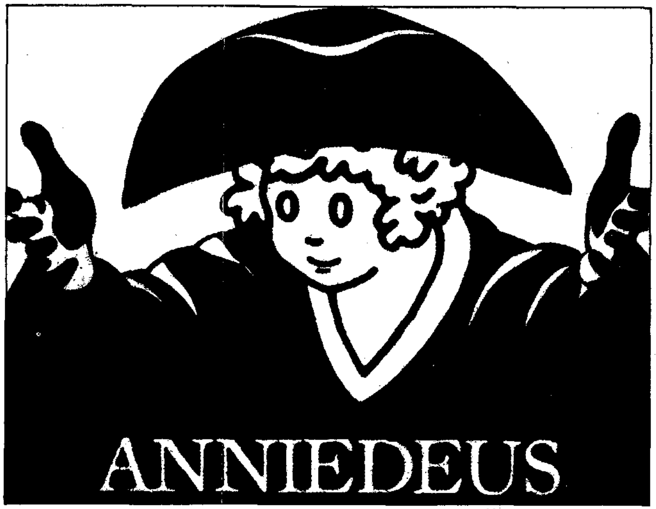
Annie's Face Not Always a Welcome Sight

WHEN THE HEAD OF BROADWAY'S Annie popped up on the body of *Amadeus*'s archvillain, Antonio Salieri, in recent newspaper ads for the long-running musical, the show's management said it was having "fun." But not everyone got the joke.

Amadeus's co-producer, Elizabeth McCann, was "livid," confided a source. She is said to have protested that she hadn't been notified by Serino, Coyne & Nappi, the ad agency that happens to represent both her play and *Annie.*

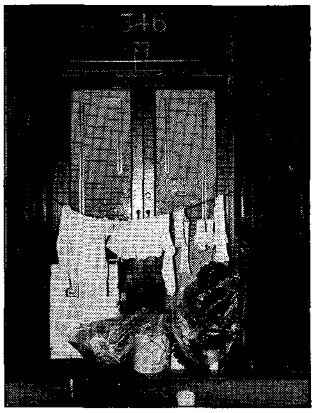
"We have a movie [*Annie*] to face. It's a reminder that *Annie* remains a play as well," Serino's Robert Johnson told *New York.*

His subsequent ads have had Annie spoofing Lena Horne, Evita—and *Amadeus* again. This time, however, *with* all the shows' permission.



Whose ad is this anyway? *Touching off dispute.*

The Preppiest Bag Person



SIGHTED ONE NIGHT LAST week, ensconced (complete with laundry line) in the Madison Avenue entrance to . . . Brooks Brothers.

Bankruptcy Frees a Rock Singer

JUST THREE YEARS AFTER Arista Records launched him with a splashy promotion campaign, New York rock singer Willie Nile has gone bankrupt—freeing himself from his contract and infuriating the company.

Clive Davis, president of Arista, charged in court papers that the singer's representatives "have caused him to employ the bankruptcy law as a club to renegotiate his contract or to avoid [it] altogether."

Pointing out that Arista has invested more than $500,000 in Nile, whose first two albums sold poorly, Davis compared this to Bruce Springsteen's early career. His breakthrough didn't come until his third album, said Davis, urging the court to switch Nile's bankruptcy from Chapter 7 (which can automatically break personal contracts) to Chapter 11—which Arista thought would give it a chance to keep him.

However, Federal Bankruptcy Judge Roy Babitt retorted, "You can't make this guy sing," in a ruling just upheld by an appeals court.

Nile—who said he has heavy debts—now wants to sing for another company. Explained his manager, Nile is negotiating with David Geffen's label (see page 36).

Photographs: left, © 1977 by T.S. Matthews, Harper & Row; bottom, Andy Levin/Black Star.

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The City Politic/Dave Lindorff

THE NEW WAVE FROM PUERTO RICO

One-Way Tickets to New York

THE 1980 CENSUS GAVE NEW YORKERS an unfamiliar picture of their city. No longer the great melting pot for the world's hungry and oppressed, New York was finally shrinking. Population had dropped in the last decade from 7.9-million to 7.1 million, and most demographers predicted further declines.

That should have been bad news—a symptom of a sinking economy and a dwindling tax base. But many people almost welcomed the development, because the area's housing stock and transit system have been deteriorating even faster than the population has fled.

Suddenly, however, the city faces a new wave of immigration—a flood of immigrants from Puerto Rico that may total 300,000 people over the next two or three years. These islanders will be following the trail of a similar influx that arrived during the fifteen years after World War II. That time, nearly 1 million people came to the mainland—most to New York City—fleeing the collapse of Puerto Rico's agricultural economy. Those migrants settled here in a critically different era, however. Except for a few short periods of recession, the postwar American economy was booming, and if discrimination and problems with English left the newcomers with the worst jobs, at least there were jobs to find.

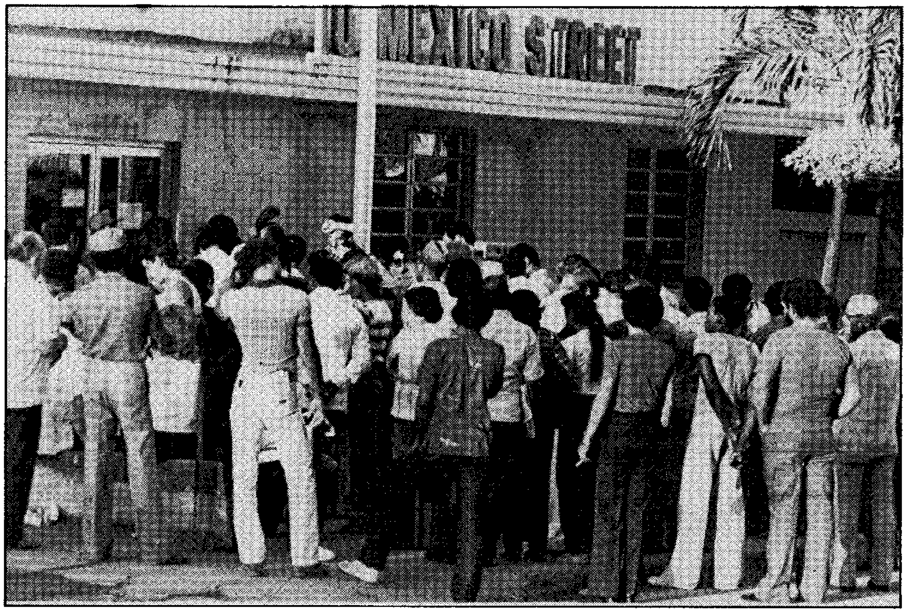
Today, the national economy is weak, the city's financial situation is still on the mend from the 1975 recession, and unemployment remains high. Says Gilberto Gerena-Valentín, a South Bronx councilman who himself came from Puerto Rico in the 1930s, "The city is not prepared politically, economically, socially, or culturally to absorb thousands of Puerto Ricans. It wouldn't matter whether they were coming from Puerto Rico or another state—the city is not prepared to protect them. They're going to suffer more than earlier migrants."

Why, then, are they coming? Because the situation is even worse in Puerto Rico and getting more so. Though the real surge of migration is expected to be felt this summer, it started during Puerto Rico's 1978 fiscal year, when travel statistics showed the first net population outflow to the mainland since 1971—32,000 people. Since then, there's been a population shift here every year: 25,000 in fiscal 1979, 49,000 in 1980, and 27,000 in 1981, which ended last July.

These figures track the curve of the island economy. Puerto Rico slipped into recession in late 1977 and has been suffering ever since. Moreover, with 95 percent of island exports coming to the United States and nearly everything on the island, including food, imported from here, the American tailspin of the last few months has dragged Puerto Rico's economy even deeper into the hole. Recently, island unemployment hit 22 percent, and continues to rise at the rate of half a percent a month.

But most immigration experts—and even Puerto Rican Governor Carlos Romero Barceló—say the economic collapse is only part of the problem. What's really causing the island exodus, these people say, is Reaganomics. Last fall, as part of the Reagan administration's budget reductions, Puerto Rico lost its entire CETA program, throwing 25,000 to 30,000 municipal employees out of work. Worse, with 60 percent of the population depending on food stamps, the island's allotment is being cut 25 percent as of July 1. The reduction, from $1.2 billion in stamps to $825 million, contrasts with a slight *increase* in the food-stamp program for the 50 states, from $11.3 billion in fiscal year 1981 to $11.4 billion for the fiscal year that ends this June.

Puerto Rico, whose per capita income of $3,724 a year is substantially lower than anywhere in the United States, is unprepared for the sudden reduction. In the last few years, stamps there have become so common that they are used as a form of currency. Removing $375-million worth of them from the $14-billion island economy is the rough equivalent of suddenly yanking $78-billion out of the $3-trillion United States economy. "That would be enough to push an economy that's already teetering on the brink into unmistakable depression," says Robert Lekachman, a professor of economics at Lehman College.



Outside a San Juan unemployment office: *Islanders are fleeing a 22 percent jobless rate.*

For many islanders, left with no job and no "safety net," there seems to be only one response. Unlike Cuban boat people or Haitian refugees, Puerto Ricans are born full U.S. citizens. They don't have to sneak into the United States and work in the underground economy—or avoid seeking social services. They have every right to be here.

Estimates of how many people will be making the trip to New York—the main port of entry from San Juan because of the cheap one-way air fares—vary wildly according to who makes them. The island's non-voting representative to Congress, Baltasar Corrada del Río, has predicted an exodus of as many as half a million people over the next few years. Others, like Luis Miranda, of the Community Service Society of New York, are predicting a migration on the order of 75,000 a year for the next few years, totaling perhaps a quarter-million people. But Miranda adds that, unlike the 1950s influx, when most migrants were young, single men leaving the is-

Photograph: Wide World.

land's farms, the new arrivals are likely to be older male heads of households who, once established here, will probably try to bring their families to join them.

So far, it's not clear what—if anything—the Puerto Rican government will do to keep people home. In a vain effort to restore some of the aid to island nutrition and family programs, Governor Romero warned Congress last fall about the impending migration to the mainland. He didn't say anything about steps to encourage his people to stay, however.

"It's more likely that the government is happy for people to leave," says Richard Weisskoff, a visiting economist at American University who spent a year recently working as an unskilled laborer in Puerto Rico. For the government, he says, it's much cheaper to watch people leave than to develop programs for the unemployed.

Both Weisskoff and Frank Bonilla, head of the City University of New York's Center for Puerto Rican Studies, claim that the island government for years has worked on programs aimed at discouraging migrants from *returning* to Puerto Rico.

As for preventing migration, Puerto Rico's efforts so far have been directed at skilled professionals, who have been leaving in force because of limited job opportunities and low pay scales. Some observers have even predicted that the majority of newcomers will be trained and educated, a notion that Councilman Gerena-Valentín scoffs at.

"Sure, those people will come," he says, "but if *they* have to leave, the poor people who haven't been able to find a job in years will have to leave even more."

During the postwar wave of immigration, nearly 90 percent of the immigrants settled in New York City. The rate in the last few years has been much lower, though, Miranda says, "New York will easily get 65 percent of those who come this time."

Even if only half the estimated newcomers stay in New York, however, the impact will be enormous. Unemployment here is already 9.5 percent. Under the blows of cutbacks in health and welfare budgets, services for the poor and unemployed are already stretched thin. What's more, the apartment vacancy rate of just about zero means that any population increase will put upward pressure on all rents.

Says the Reverend Neil Connolly, Episcopal vicar of the South Bronx, "We're already getting the people who tried to go back a few years ago and who have decided they can't make it in Puerto Rico. They're back to square one again here."

The evidence is clear—or so it would seem. But, surprisingly, the city is making no preparations. On February 19, the Human Resources Administration heard a staff report that downplayed the entire crisis. H.R.A. spokesman José Lumen Roman says the report predicted a total migration of 60,000, of which "only about 40 percent will stay in New York."

The report also maintained that only 8,000 of those remaining in the city would require public assistance (a 1 percent increase in the relief rolls), according to Roman.

What gives? H.R.A. economist Miles Storfer, who prepared the report, used conservative estimates at every step, and in some cases his premises are questionable. For instance, he suggested that many jobless islanders would choose to remain in Puerto Rico even without food stamps "because the cost of living is lower." Storfer based this assumption on the lower housing costs in rural areas. Most observers, however, are predicting that migrants this time will be coming from the island's large urban centers, where housing is not cheap. And food prices everywhere on the island are actually higher than in New York.

Clearly, no city or region wants to advertise that it is preparing for an influx of new population, since that could be a self-fulfilling proposition. But to do nothing is to court disaster. The city is simply not prepared to handle a sudden 3 to 5 percent increase in population—particularly one that will include primarily unskilled workers or workers skilled in manufacturing jobs of the sort the city has been losing.

Equally perplexing and tragic is the city's silence in Washington over the issue. Beyond humanitarian concerns, it would seem to be in the city's self-interest to lobby against the brutal budget treatment being given Puerto Rico. Yet few city officials or members of the New York congressional delegations have spoken up, according to a source in Corrada del Río's office.

Some, like Representative Robert Garcia (Democrat, the Bronx), who thinks that the newcomers will be "skilled workers and professionals," may actually hope to gain as their shrinking voting bases are replenished with new Democrats. Others may find it hard to argue for increased federal aid to a distant island while their own districts suffer cuts.

Says Herman Badillo, once the congressman from the South Bronx and, like Gerena-Valentín, an immigrant from Puerto Rico, "The lack of planning and lobbying is shortsighted, but no one is doing anything, because you're talking about poor people. These days, nobody wants to talk about helping poor people." ▬

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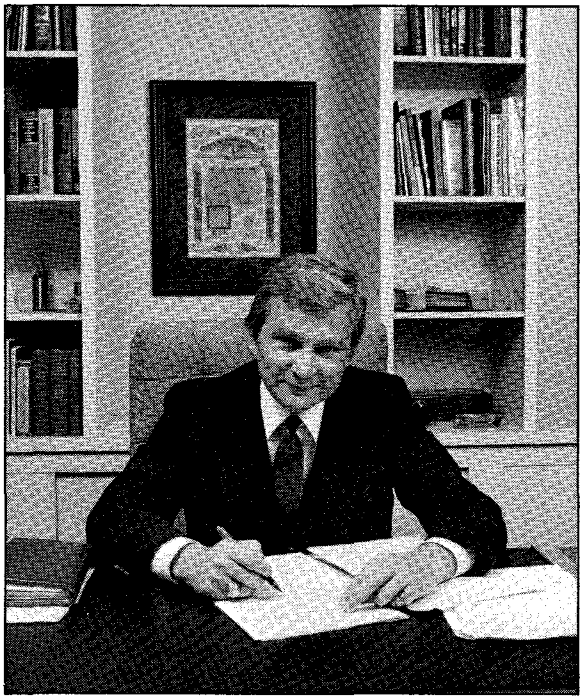
'THE CHECK IS IN THE MAIL'



Gordana: *"Small businesses are getting crushed."*

Corporate Deadbeats

IF YOU'RE IN BUSINESS TODAY, FORGET profits. The name of the game is cash flow. While sales slump, the cost of financing stays at punitive levels. And there are few firms, small or large, that aren't running into a cash bind. Making the situation worse, many businesses are delaying paying their bills for as long as they can, using every imaginable trick in the book to hold on to scarce cash. This in turn has put many creditors in a squeeze, and they are accepting 50 cents on the dollar, or even less, to settle accounts immediately.

If you've ever had trouble paying a bill, or baldly told a creditor that you'd sent the check when you hadn't, don't feel ashamed. That's nothing compared with the tactics big companies are using these days. And anyone who thinks the recession is about to turn into a real recovery should examine this current mad scramble by businesses for cash—a scramble that is getting more desperate by the day.

To get a better fix on the situation, I recently visited John K. Gordana, president of Equitable Adjustment Service, in Totowa, New Jersey. He's been in the collection business for seventeen years. Equitable, one of the area's larger commercial-collection agencies, operates nationally, and Gordana says he's never seen "more insolvencies, walk-aways, and people going out of business. Small businesses are the ones getting crushed. They don't have access to financing, so they are the first to fall. But we're also getting assignments for medium-size companies, and even some large firms are feeling the pinch.

"The trend," he adds, "is for more of the same at an accelerating pace. And I don't see things getting better before the end of the year." In fact, Gordana expects the number of bankruptcy filings this year, already 50 percent higher than the total for all of 1981, to exceed the previous record. And he also predicts that interest rates will rise sharply by fall.

Gordana says he is encountering "the whole arsenal of delaying tactics." These include such tried and true devices as sending out an undated or unsigned check, which must be returned, or spelling out an amount that doesn't match the numbers on a check. "Sometimes a company will write checks and then abruptly close the account and open another checking account, causing the checks to bounce," he reports. A Connecticut company will use a bank in Montana, to slow down payments; some companies seek out banks that don't belong to the Federal Reserve System and therefore use a cumbersome manual system to clear checks. One small Colorado bank has even advertised a guarantee that it requires at least fourteen days to clear checks. "You can get from two weeks' to 30 days' extra use of your money if you handle your checking situation deftly," Gordana notes.

In addition to these temporary stalling tactics, companies are unilaterally stretching out repayments to their vendors and other creditors. In one case, a New York bookstore that owed $15,000 to a number of publishers announced it would make repayments of only $250 a month.

"Our collections are considerably more drawn out these days," says the cherubic Gordana, who is anything but the stereotyped hard-bitten and bloodless debt collector. "A few years ago, if someone owed $5,000 we could usually conclude payment in 30 or 40 days. Now we're lucky if we get the money in five months. And that's if the negotiations are amicable. The use of litigation is accelerating at a fast and furious pace." Five years ago, about 10 percent of the cases Gordana's firm took on had to go to court. Today, almost 30 percent of delayed collections lead to lawsuits, he says. And the outcome, after long delays and hefty legal expenses, is not often predictable. That's why companies are urged to settle immediately, even at a fraction of what they are owed.

"Time is the killer in this business," he says. "The biggest problem we have with creditors is convincing them that it is cheaper to place an account for collection immediately and realize only 75 cents on the dollar of what is owed than to carry unpaid bills for seven or eight months and then maybe go to court." Gordana is always authorized to accept as little as 50 cents on the dollar as a settlement. Before negotiating below that amount, he must go back to his client for permission. The average he and his staff realize is 75 cents for each dollar owed. That's down from 85 to 90 cents on the dollar a few years ago. "And I see it going down to an average of 50 cents before the year is over," he says. "A half a loaf is better than no loaf at all for many of our creditor clients."

Many weapons in the debt collector's arsenal are less effective than they used to be. Companies caught in a desperate pinch are not likely to worry much about a reduced credit rating. "If you don't have the money to pay, you let the chips fall where they may," says Gordana. The most effective way to finally get a debt repayed is by the threat of legal action—a last resort. "Once a lawsuit is signed, it becomes a matter of public record and can cause problems with other suppliers for a firm," he says.

Equitable Adjustment Service works on a contingent-fee formula. The collection firm keeps 25 percent of each dollar it recovers on claims of under $2,000. Above that amount, the charge is 20 percent of collections. Gordana's business has increased rapidly in the last eighteen months, but the lagging pace of repayments has eaten into his profits. "We handle a lot more business at a higher volume but at less net profit for each dollar we get back," he says.

Not only the smaller firms and the obvious industries are playing the delayed-repayment game, he adds. Some

Photograph by Ricardo Salas.

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large and well-known companies are deliberately forestalling repayment as a matter of policy, using the cash they owe their creditors as interest-free loans. "Department stores are chronic in paying late," says Gordana. "They take unauthorized discounts, skip invoices, and use every delaying tactic they can come up with, including returning merchandise they've ordered. Some of the big stores are the worst and most annoying types of debtors."

Other companies are also employing stalling tactics as a matter of policy, knowing that they, rather than the creditors, are in the driver's seat for what can be many months before a settlement favorable to the debtor takes place or legal action is begun. Yet most of the companies Gordana encounters are just caught between weak sales and sky-high interest costs.

"There is some abuse by the more sophisticated operators," he says, "but the vast majority of companies we come across are in a cash crunch themselves. They marshal what resources they have and decide who to pay off in order to stay in business. Other, non-essential creditors don't receive anything. It's a question of priorities, and it's not necessarily the squeakiest wheel that gets the oil." Since companies are especially dependent on their banking relationships, bank loans usually get repaid first, while unsecured creditors are left waiting until whenever there's enough cash left over to pay them.

As a commercial-debt collector, the last thing Gordana says he wants is to drive a company into bankruptcy. "As long as the firm stays in business, the better off everyone is," he says. "We must therefore be as understanding of a company's problems as possible. We try to play this on a very professional level. We're there for a specific business problem, and we have a sympathetic outlook. If we can't get the debtor to open up to us so we can see what's wrong, we won't get anywhere. We don't use intimidation, and we are certainly more personal than the Internal Revenue Service or the bank."

At times Gordana will suggest how a company can restructure its finances or will help find assets that can be sold to raise cash or used as collateral for further loans. Of course, it is in his company's interest to secure whatever repayments it can. Still, he seems genuinely concerned about the severe deterioration in the economy that he encounters every day.

"We are seeing a general business shakeout," he says. "The marginal companies are already gone. Some of the more substantial companies are now experiencing similar crises. Where does it all end? I don't expect it to stop in the foreseeable future." ■

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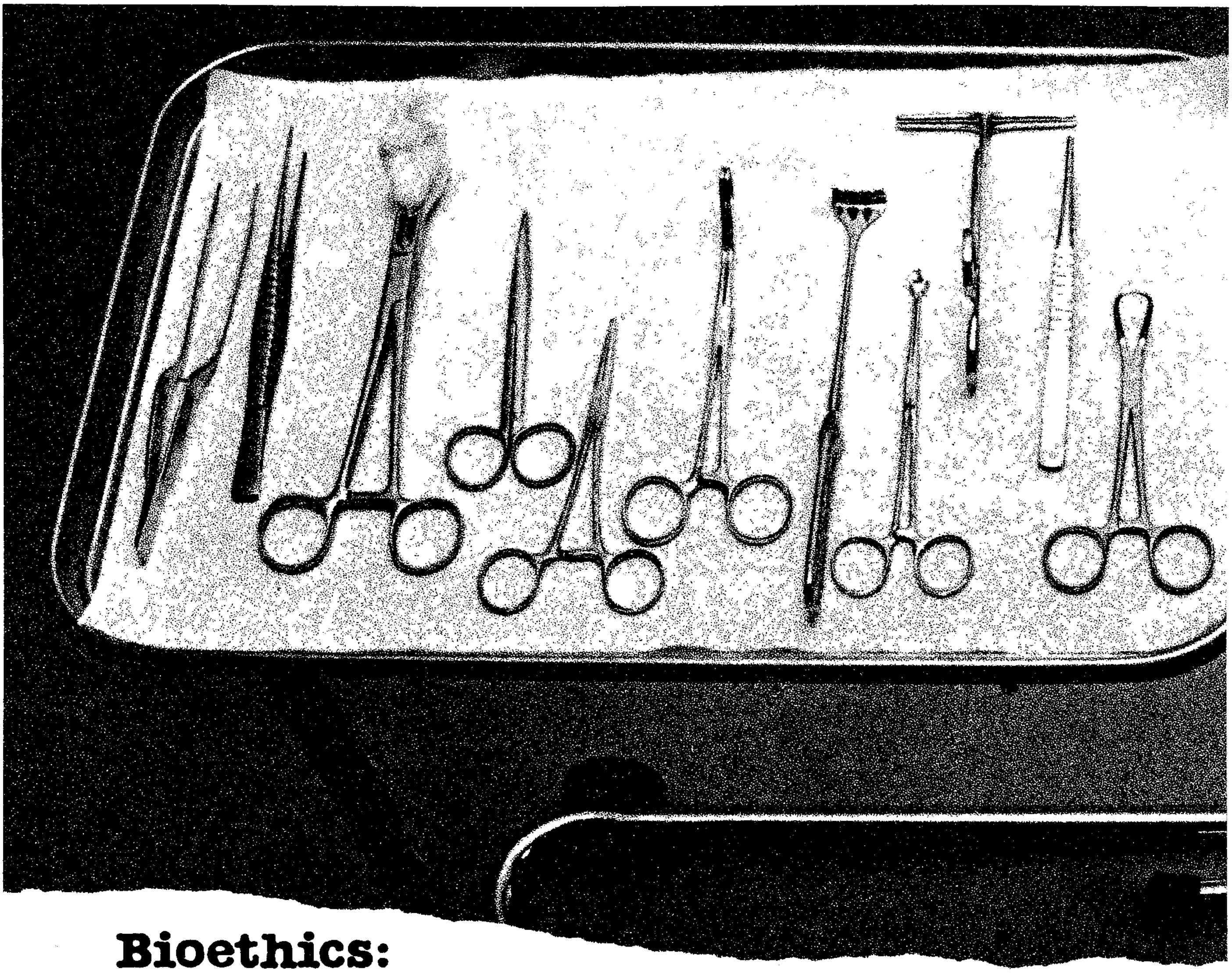
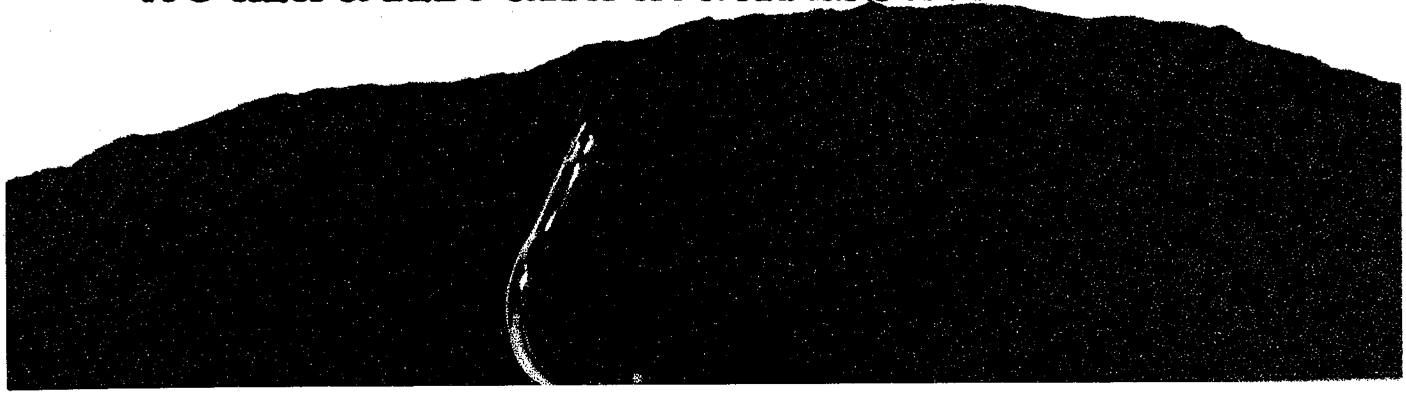


Bioethics:
Some magazines might do a short article on a life and death issue.
We did a life and death issue.



It is a question so complex, it warranted nothing les than the cover of Newsweek.

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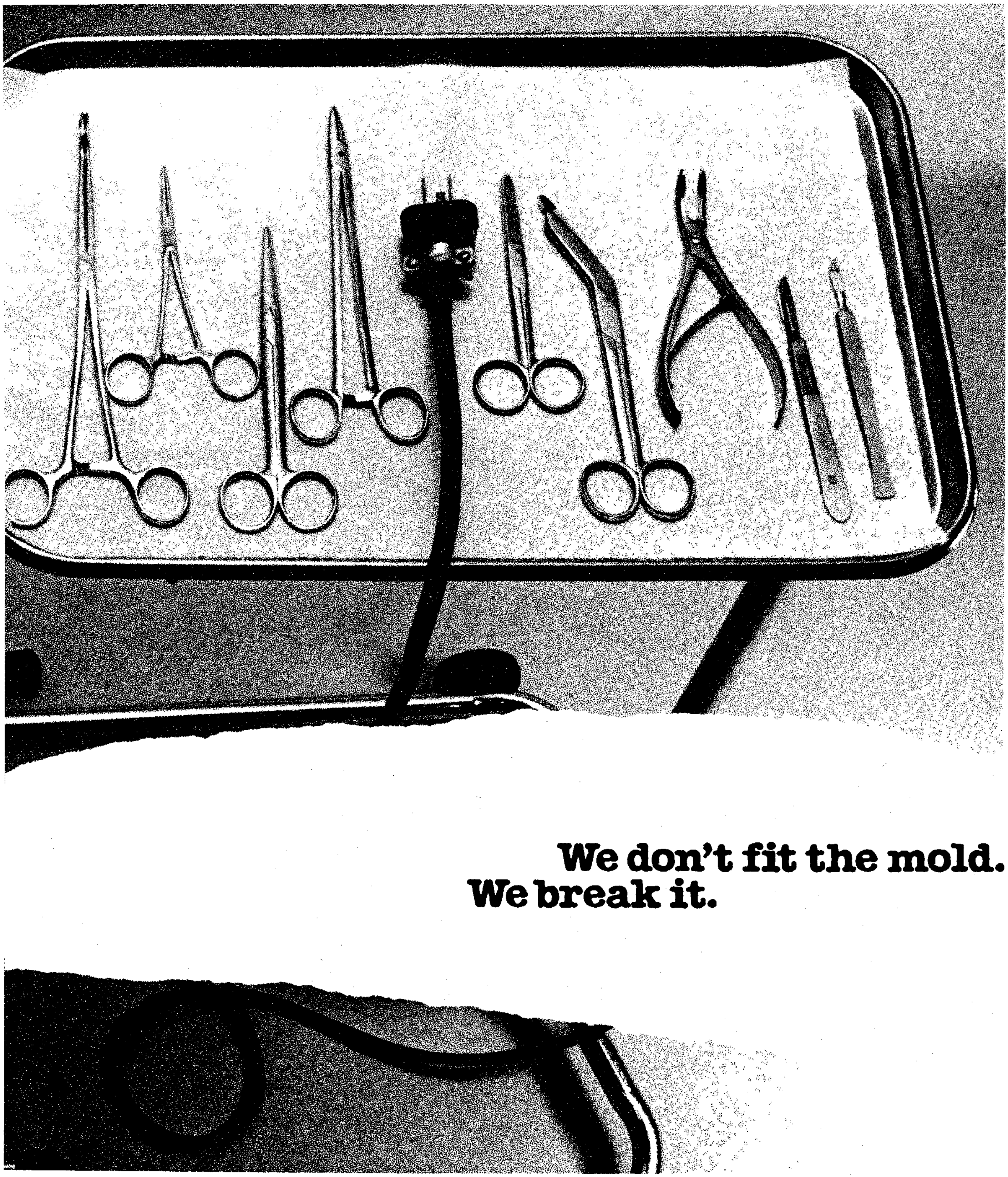

ne reason why active, involved, curious people turn to ewsweek.

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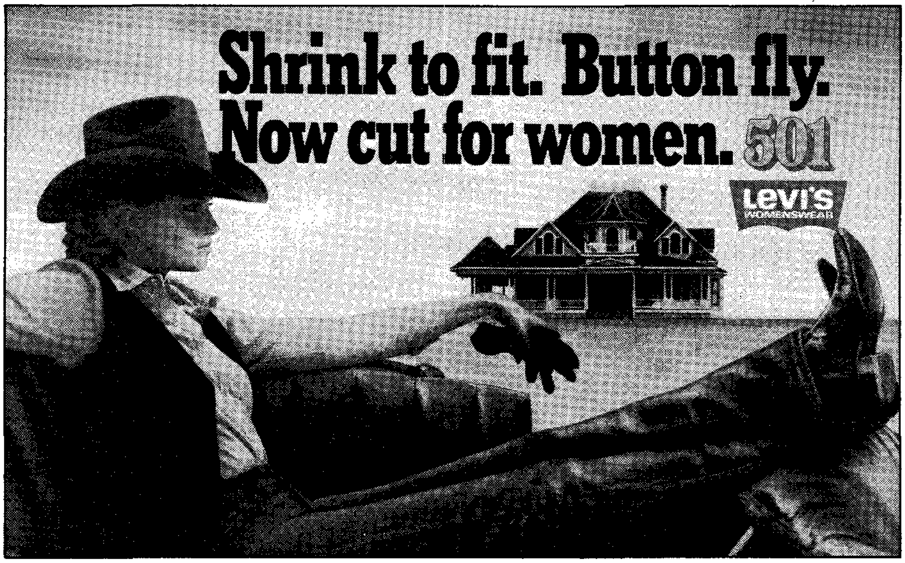
DESIGNER JEANS BOTTOM OUT



Back to basics: *The latest status jeans are Levi's 501s, the originals, for women.*

Blue-Denim Blues

THIS IS A EULOGY TO THE HOTTEST FASHion and marketing phenomenon of the last decade—status jeans. They stormed onto television three years ago, blasted out seemingly endless rounds of sultry, suggestive commercials, and then quietly (some say miraculously) stopped firing. When the barrage was over sometime last fall, more than 100 million pairs of tight-fitting, straight-leg denim jeans with names emblazoned on the back pockets hung in American closets.

This is also the story of the emerging post-designer-jeans era, of entrepreneurs who expanded their lines or switched in the nick of time, and of others who either foresaw or fumbled onto new looks. The jeanless age has dawned, says RPM Fashions president Martin Miller. For the past two years RPM has urged men to "be reckless, go jeanless" in bus-stop ads promoting its casual pants. Adds Bob Spec, marketing director of Sedgefield Sportswear, a division of Blue Bell, Inc., we are at "the beginning of the resurgence of the general jean. People are looking for value again." Status today inheres in heretofore no-status jeans, the very first ever made, in fact. The original rugged, button-down, shrink-to-fit, copper-riveted, red-tabbed Levi's 501s, whose new women's model reached New York stores in December, are flying off the shelves. This is also a time for innovation: Calvin Klein's "pant-jean," with a patch pocket in back and regular pants pockets up front, is selling briskly, as are Zena's "reverse silhouettes," jeans with an inch or two of breathing room around the hips and thighs, and a narrower leg opening. Stores are ordering new colors and fabrics, more basic poplin, chino, twill, stretch denim, and sailcloth. Come this summer, Gloria Vanderbilts will be out in black denim, says Richard Hosp, Murjani's senior vice-president for marketing.

In the heyday of status labels, Americans snapped up 16 pairs of jeans a second, 50,000 each hour. Jeans mushroomed into a $5-billion-a-year business. The designer segment accounted for a scant 10 percent of sales, but it ignited the whole industry, led by Levi Strauss & Company, Wrangler, Sears, J. C. Penney, and Lee. The craze prolonged the greatest growth cycle any type of clothing had ever experienced, unnaturally buoying the jeans market, says Merrill Lynch analyst Brenda Gall. In the fashion world, longevity means five years.

The jeans revolution actually began in the fifties when James Dean and Steve McQueen began sporting blue denim and Levi Strauss discovered the zipper. The market took off. Then came tie-dyeds, patch jeans, bell-bottoms, stone-washed jeans (they had been thrown in a machine with pumice stones), and even tailored fits for women. With each new look, demand soared, and in the 1960s, jeans became *the* uniform of the rebellious.

But by 1977 the dungaree market had flattened, and armies of manufacturers were clashing. "Those were the days of huge price wars, when you could buy a pair of Levi's for $10," says Hosp. Just when things looked darkest, designer jeans hit.

It was an explosion heard round the world, most loudly in New York, Chicago, Los Angeles, and Miami. The makers of status jeans threw fistfuls of money—upwards of 10 percent of sales, instead of the 3 percent Levi Strauss spends—into sizzling commercials depicting with-it people showing off their fashionable second skins. Almost all this money, $43 million in 1980 alone, went into spot TV, not network. Murjani spent $7.4 million in 1980, and Jordache Enterprises $11.74 million in 1981, on television alone.

It was an explosion created by marketing. Sergio Valente shelled out $1-million advertising a line of jeans before they were even shipped. And though some viewers complained about the Brooke Shields commercials, Calvin Klein sold up to 300 percent more jeans after the first spots aired.

Now the din is gone, along with the special jeans departments in stores, the steamy commercials, and the ravenous demand that strained the capacities of indigo-dye producers. "The designer-jean pie has shrunk 30 percent," says Stan Schwarz, president of the licensing division of Jordache. "A lot of companies either have gone out of business or are about to," says Paul Guez, president of Sasson, "and the market is shrink-

Hot pants: *New Glorias (left), 501s, Zenas.*

Photographs, bottom: Larry Williams.

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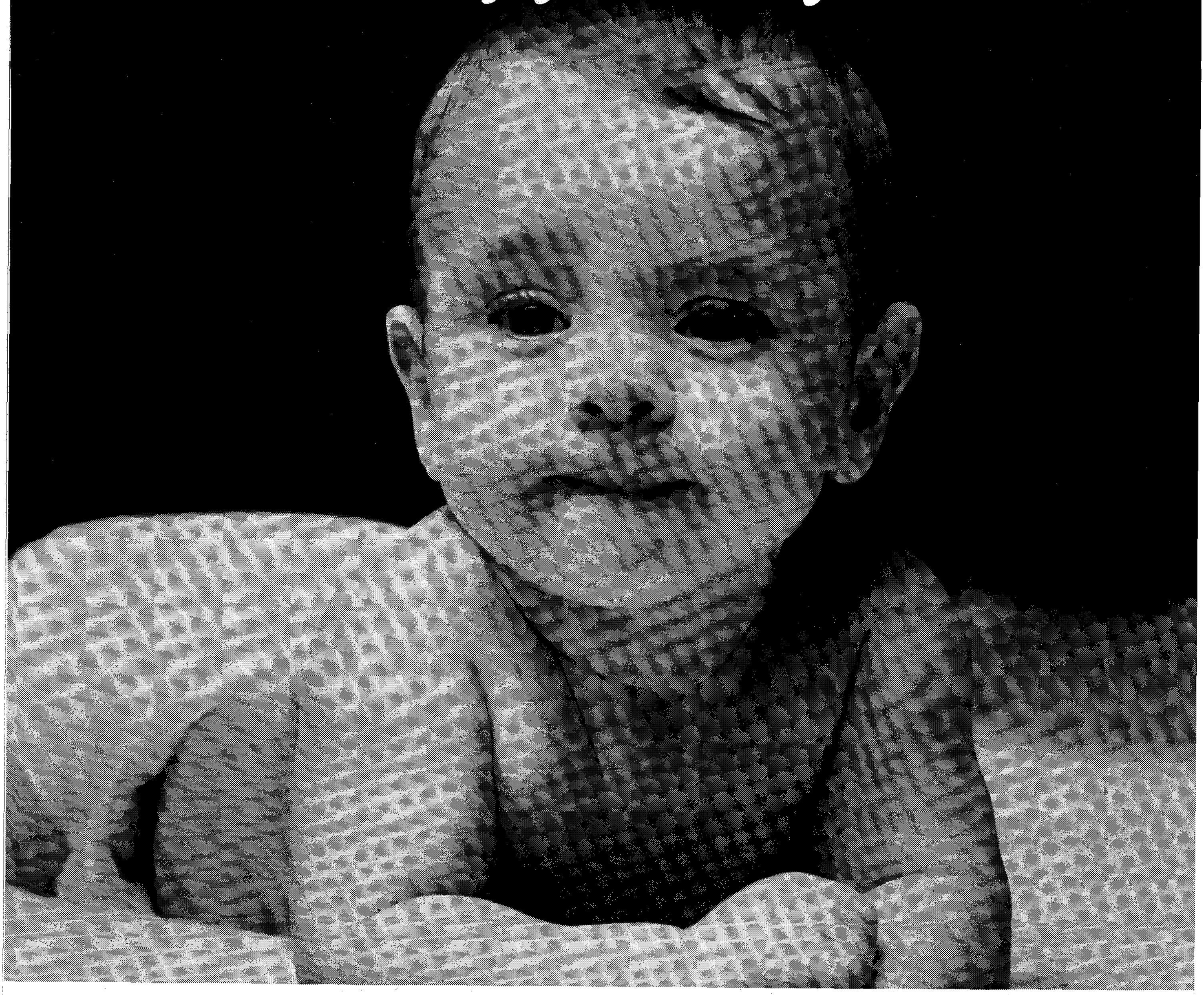

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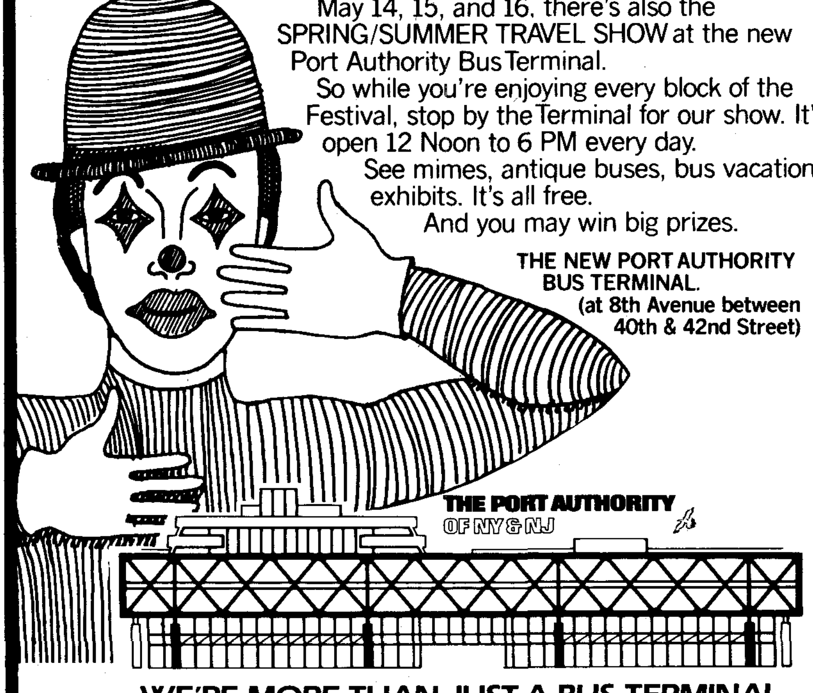

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ing." Thus he has cut the price of Sassons from $38 to $30, and now his ads urge buyers not to "trust a jean over 30."

The stores, too, are de-emphasizing denim. A recent survey of sixteen major department stores by Kurt Salmon Associates, a consulting firm, found jeans sales declining in all of them. Retailers have slashed inventories and now order just a few weeks, not months, ahead. Saks Fifth Avenue has renamed its "V.I.P. Jeans" department "Casual Sportswear," added slacks, shorts, and short pants, and moved the designer jeans to the back wall. Bloomingdale's has converted its "Pure Jeanius" women's-sportswear department into "Signature Sportswear."

It was the Jeanie-come-latelies that faded fastest as the jeans market began to come apart at the seams. Ralph Lauren Western Wear is gone, and so are Carol Horn for New York jeans. Try to find a pair of "10"s, or Jesses, or Reggies, or Clouds. Ditto Chardon, JouJou, Revolvers, and Tale Lords. Even the celebrity and western jeans that hitched their wagons to status stars—Gilley's, J.R. Jeans, Willie Nelson's, and Teddy (Pendergrass) Celebrity Body Jeans—are hard to scare up nowadays.

Others, like Jordache and Calvin Klein, have hedged their bets by diversifying or licensing their names, and are watching sales soar. "The wonderful thing about America is that the strong survive," says Schwarz. "The pie has shrunk, but our share sure hasn't."

"Zena Jeans got out of the designer-jeans madness in September 1980," Dick Gilbert, Zena's president, says. "I sensed TV was getting dangerous. If we weren't on one week, we didn't sell jeans that week. So we crossed our fingers, dropped our price, moved off TV and into fashion magazines, and went after the heartland." To sell mid-America, Zena cleaned up its act. Ads that once sold sex—remember "If you're a woman, Zena is for you"?—have been scrapped for long shots of wholesome, laughing Ivory-soap-type girls. Zena's new tag line: "For the American way of life."

The new commercials for Calvin Klein sportswear look more like they're selling Hallmark than jeans. A ballerina exercises in a softly sun-filtered room. "Why go through all the trouble of staying in shape," the voice-over asks, "if you can't show it off?"

The designer-jeans bubble burst partly because supply drowned demand. Hordes of Tom, Dick, and Harrys imitated Joe, Ralph, and Avi (the Nakash brothers, who founded Jordache) and rushed out their own brands. By one estimate there were over 200 labels on the market at one time. "Women want variety; they peeked in their closets and said two pairs are quite enough," says Robert Nahas, a principal at Kurt

Salmon. "And the cachet began to wear off. It's no longer status to open the door and find your cleaning lady has the same jeans on. People began to question whether the $20 premium was worth it, especially when these began to turn up at flea markets, discount stores, and even supermarkets." Department stores had to cut prices and couldn't make "keystone," their standard 100 percent markup, so they promoted other products that would. Copycat creative work that blurred the products also hurt. So did Goodwill Industries. It proffered its own status name, Goodies—used jeans with a little designer label and a big price advantage. They sold for $4.99.

But the main reason status jeans, like mood rings, Nehru jackets, and mod suits before them, petered out was simply time. The jeans exhausted it. "They're still around, but the stylish people aren't wearing them for dress anymore," says Spec. "They no longer make an imaginative fashion statement."

The dip in the whole jeans market—one financier estimates it will be off 2 to 6 percent this year—coincides with hard times in the garment business. Unemployment in the industry has been running at 16 percent, and plants are closing weekly, according to Nahas.

Some, like Richard Hosp, see this period as "a lull before the next storm, a consolidation before something happens to kick the market up." He predicts that Gloria V.'s black denims will do the trick. Others see a return to normality taking place in jeans fashion and promotion. "There will be some nice items and strong trends, but I don't think the jeansmakers have enough in their arsenal to carry the business to new heights," says Gall.

Indeed, the big push now seems to be behind not what's new but what's old and known. Levi Strauss is promoting its 129-year heritage and the workingman, who's "forging dreams with fire. Building, moving mountains." Lee is selling authenticity: "Back in Kansas in 1889, life was pretty tough," its ads say. "So Lee produced a new type of clothing . . . cut to fit and made to last. The genuine jean." And, of course, there are Wrangler's, built for the tough customer who "knows what he likes when he sees it."

"Status jeans lasted a long time, for a clothing fad, and will continue to be big, though not predominant," says Howard Goldstein, the man who created the ads for Zena, Jordache, and Gold Diggers, and who is generally credited with starting the whole craze. "Everything fades, and, yes, the bloom on this is gone. It's not dead, but it's now a cliché. We caught a moment in time. Years from now we'll think of it as an era, like the flappers of the twenties." ▬

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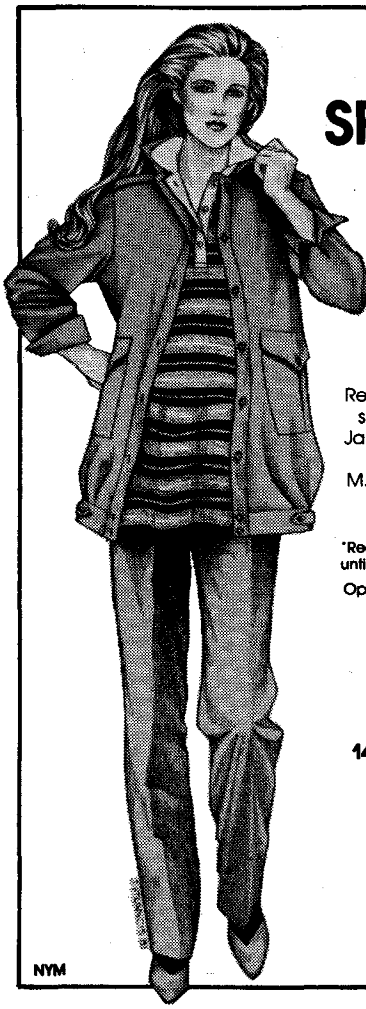

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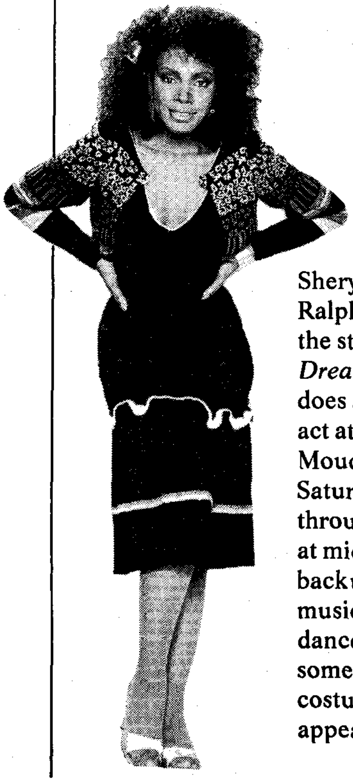
The ballet season is at its height right now. American Ballet Theatre, the New York City Ballet, Alvin Ailey, and numerous smaller companies are playing all over town—check our listings. "Film From Vienna," a festival of movies by Austrian directors, shows at the Carnegie Hall Cinema through May 15; on May 16 the Tokyo String Quartet plays Carnegie Hall.

Beautiful Dreamer



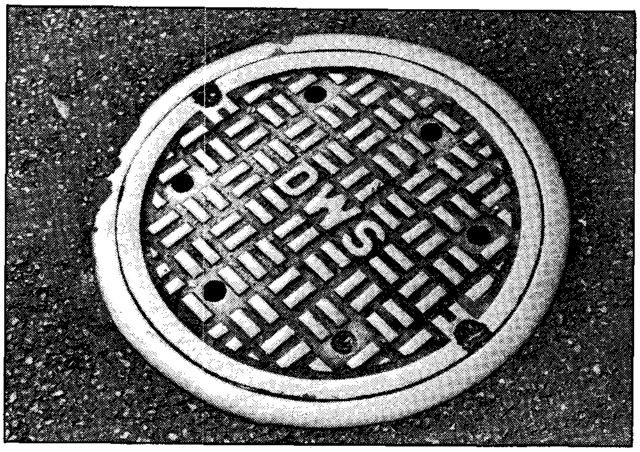
Sheryl Lee Ralph, one of the stars of *Dreamgirls,* does a cabaret act at Les Mouches each Saturday through June 5 at midnight. Six backup musicians, two dancers, and some gorgeous costumes appear with her.

One Perfect Roosevelt

Eleanor, First Lady of the World concerns Mrs. Roosevelt's search for happiness following the death of her husband, and her increasing importance as an influential figure in her own right. Jean Stapleton stars, with E. G. Marshall as John Foster Dulles. On Channel 2 May 12 at 9 P.M.

Street Scenes

Manhole covers are beautiful. And vastly different from one another. There are hundreds of kinds. Hertha Bauer has made photographs and etchings of 70 of them, and her work can be seen in "Mostly Manhole Covers of Manhattan," at the Community Gallery, 30 East 35th Street, May 18 through 30.



Barbaric Yawps

These three delightful young men, just wafted over from Merrie England, are Motorhead. Their new album, *Iron Fist,* has lofted them to the top of Albion's heavy-metal mountain. They perform, in full barbarian array, at the Palladium May 14.

From near right, Gerry Lopez, a horse, a corpse, and Arnold Schwarzenegger, as seen in *Conan the Barbarian.* It's a comic-book fantasy, and Conan (played by Schwarzenegger) is being billed as a slayer with "gigantic melancholies." Opens May 14 at the Gemini, the Rivoli, and the RKO 86th Street.

Photographs: center right, Hertha Bauer; bottom left, Stephen au Coin.

For Mexico it was a period of incredible wealth. Even the mortar of the church was mixed with silver dust and red wine.

Like so many great works of art, La Valenciana church is a reflection of the times. Very prosperous times for 18th-century Guanajuato, when the hills above this mellow Mexican town yielded a fortune in silver and gold. A church was built. As opulent a structure as money could buy. Filled with treasures. Built with treasures. For the legend persists to this day that the mortar of La Valenciana was mixed with silver dust and Malaga wine.

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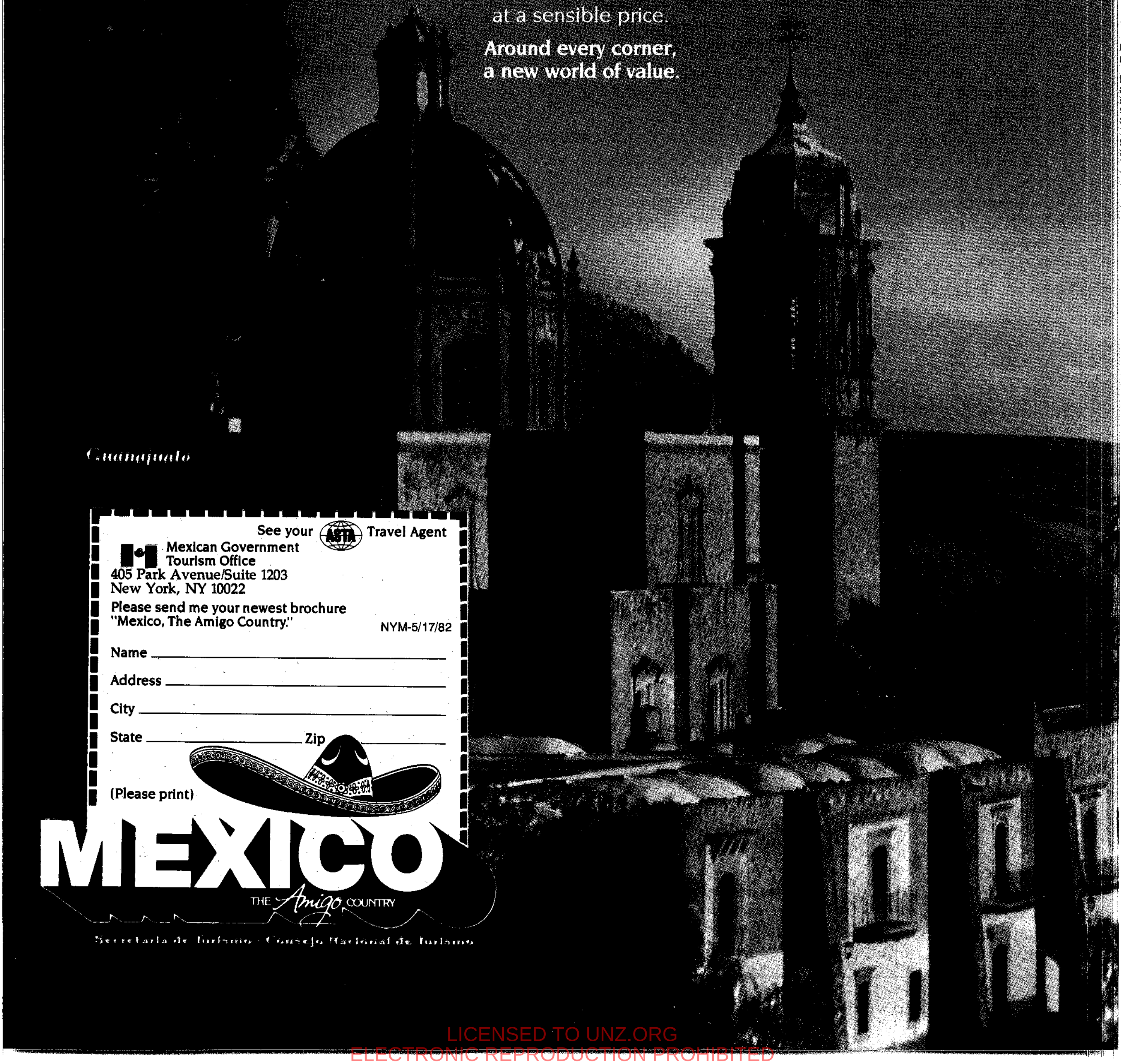

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Getting There

Mastering the Midtown Madness

By Michael Daly

GETTING AROUND NEW YORK IS TRULY AN URBAN OLYMpics. Each weekday, some 600,000 vehicles converge on the 4.3 square miles of midtown. As many as 77,000 pedestrians surge along one block in a day. Some 108,000 people herd through a single subway station.

Over the past decade, city planners have spent more than $100 million studying transportation patterns in the New York area. There have been traffic counts with computers, movies taken from helicopters, and test-drives. One agency used the formula $ta(0.5\lambda)(tb)^2 exp (\lambda tb-\lambda ta)/1+\lambda\ (tb+P)exp(\lambda tb-\lambda ta)$ to compute pedestrian delays. With all this, traffic still crawls.

Though moving through the outer boroughs can be tough, Manhattan is the true test. During the week, midtown Manhattan becomes one of the most congested spots on earth, driving even experienced travelers to exhaustion. Strength and speed are but small advantages when hurrying around this city. More important are a few simple routes and tricks that enable veteran New Yorkers to glide through the chaos with apparent ease.

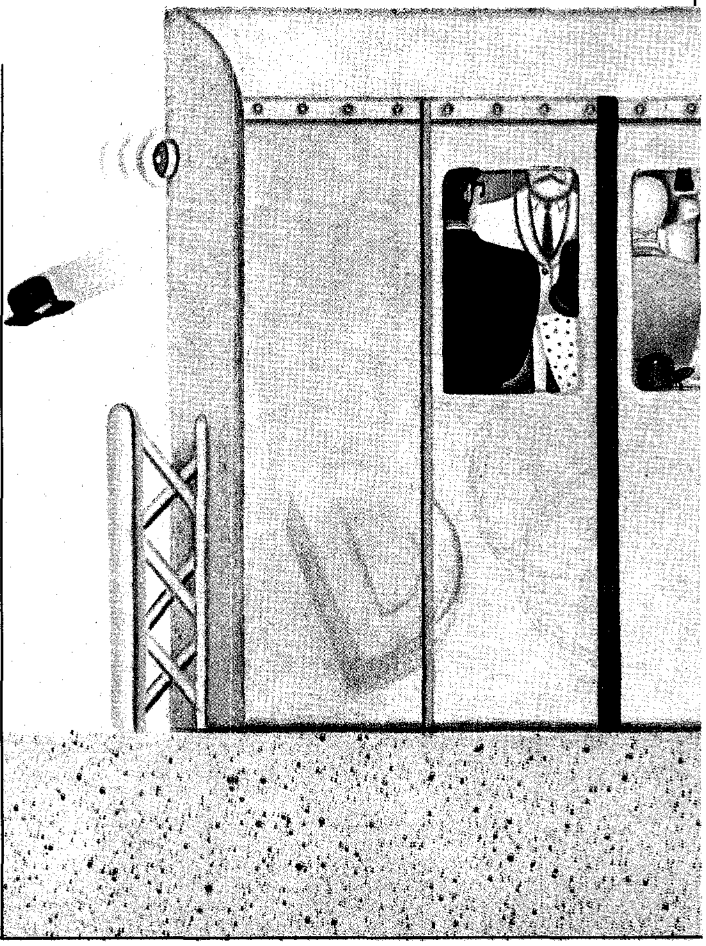
SUBWAYS ARE FOR SPEEDING

EACH WEEKDAY MORNING, THE ATTORNEY AND man-about-town named Edward Hayes steps out of his co-op apartment wearing a shirt stitched by his private shirtmaker and a suit fashioned by his private tailor. A pair of featherweight shoes gleam on his feet. On his wrist is an antique watch, accurate to the minute, given to him by his former girl friend, a designer for Perry Ellis.

With a stride cushioned by the softest of leathers and free from the slightest tug from his perfectly fitted garments, Hayes makes for the IND subway. For, despite his chic tastes, Edward Hayes remains a practical man. In a taxi, the ride from his co-op, on the Upper West Side, to his office, on lower Broadway, can take as long as 45 minutes. On the A train, he's there in less than half an hour. The only drawback to his chosen transportation is the occasional sneer from a member of the smart set.

Hayes's experienced observation confirms the analytical studies. Except for late at night, when the trains run twenty minutes apart, the subway is usually the quickest way to get around town. The best time on the subway is made between 8 and 9 A.M. and 5 and 6 P.M. Studies show that on the street the average wait for a taxi is three minutes and 36 seconds. Underground at these times, all trains, except the D and the No. 7, are supposed to pulse through Manhattan at three-minute intervals. The D train runs every four minutes. The No. 7 rockets into the city every 90 seconds.

After 9 A.M., the pulse slackens off to ten-minute intervals, and quickens again during the evening rush. Service later tapers off to ten-minute and, finally, twenty-minute intervals. Even then, however, a passenger who catches a train as he



Except late at night, subways usually beat taxis.

steps onto the platform can often at least tie a taxi.

"I don't mind the crowds unless I'm wearing a nice, light seersucker or something that wrinkles or gets dirty," says Hayes. "I try to wear something dark."

Whatever their attire, those willing to sacrifice a few minutes for comfort should consider taking the local trains. On Eighth Avenue, the AA and the CC locals passed a recent survey without a single instance of overcrowding. On the express track, the A was packed beyond prescribed capacity 44 percent of the time. And from Columbus Circle to 14th Street, the AA train is just five minutes slower than the A train. Novices on the AA are cautioned to ask the conductor to identify the train before boarding. Some 33 percent of the cars on this track are mismarked.

On the Seventh Avenue I.R.T., about a quarter of the local trains are overcrowded—more than three-quarters of the express trains are. And you can grow old waiting for the No. 3 express. Almost half of these trains are late. In two out of three heats from Times Square, the local beat the No. 3 to 14th Street.

On the Lexington Avenue I.R.T., the trains are overcrowded about half the time. About one in two trains is late. The trap here is the 59th Street express stop. The designers of this subway sank the express track about 50 feet below the local platform. The two are connected by narrow flights of stairs that become harrowing when jammed with shoppers brandishing packages. In the summer, the climb can leave you lathered like a train mule. Try changing to the local at the station before 59th Street (at 42nd or 86th Street).

When the rush-hour crowds abate, the E and F trains become the most comfortable rides in the system. Most of the cars are air-conditioned, and the noise is muffled. These are also good trains if you like doors that actually open.

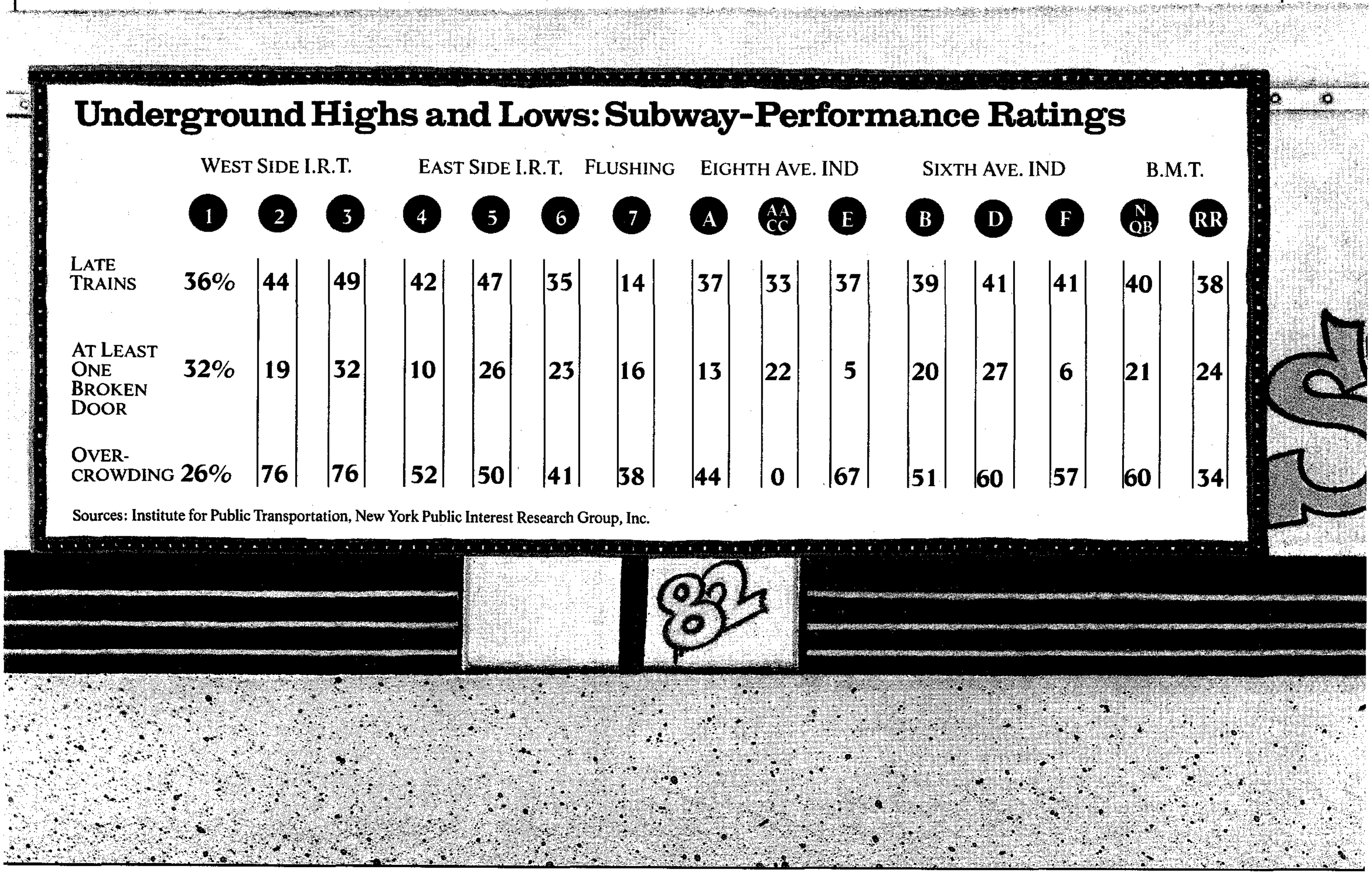
While most passengers use the subways to travel up and down Manhattan, the more accomplished riders also rely on a number of lines to cross town quickly. On 14th Street, the LL line runs from First to Eighth Avenue. In midtown, the No. 7 goes along 42nd Street, stopping at Grand Central, Fifth Avenue, and Times Square. Uptown, the E train rolls from 50th Street and Eighth Avenue to 53rd Street at Seventh, Fifth, and Lexington Avenues. Smart department-store shoppers have discovered the RR, which cuts up from Brooklyn, with stops at both Macy's and Bloomingdale's. For people with charge cards, this can be an expensive trip.

Some riders in Greenwich Village save money by taking the PATH train. At 30 cents, this is one of the cheapest trips by train anywhere. Coming in from New Jersey, the PATH makes its first stop on Christopher Street near Hudson Street. Then it heads up Sixth Avenue, stopping at 9th Street, 14th Street, 23rd Street, and 33rd Street. During the day, service approximates that of the subway system. After midnight, only one train runs each half-hour.

Subway Tips: Marriages of Convenience

AT RUSH HOUR, ANY LINE CAN LEAVE A PASSENGER battered. The sophisticated rider employs a few strategies to help him endure.

☐ Scout out remote token booths. On one recent day, 43 people were lined up by the large booth at the main I.R.T. entrance in Times Square, on the west side of Seventh Avenue at 42nd



Underground Highs and Lows: Subway-Performance Ratings

	West Side I.R.T.			East Side I.R.T.			Flushing	Eighth Ave. IND			Sixth Ave. IND			B.M.T.	
	1	2	3	4	5	6	7	A	AA CC	E	B	D	F	N QB	RR
Late Trains	36%	44	49	42	47	35	14	37	33	37	39	41	41	40	38
At Least One Broken Door	32%	19	32	10	26	23	16	13	22	5	20	27	6	21	24
Over-crowding	26%	76	76	52	50	41	38	44	0	67	51	60	57	60	34

Sources: Institute for Public Transportation, New York Public Interest Research Group, Inc.

Illustrated by Dave Calver

Fifth and Park carry the most cabs at midday.

Street. There were just three people at the booth tucked by the stairs at the southeast corner of that intersection.

☐ Plan ahead. If there is time, walk to that section of the platform that corresponds to the section nearest the exit at the station where you will get off.

☐ When the train pulls in, avoid any cars that are significantly less crowded than others. This is especially important when riding the newer IND trains, which don't permit changing cars between stations. Recently, a Brooklyn woman jumped into an almost empty car on the D train and was hit by a sickening odor. She was forced to hold her breath until the next stop. Others have stepped on deserted cars to find men with guns, corpses, and savage dogs.

☐ If you are being crowded by somebody, stare at his shoes. One 32-year-old veteran of the subway says that for some reason this often causes the person to move. Humor also works. One man's line, overheard on the I.R.T.: "If you don't stop pushing, I'm going to have to marry this lady in front of me."

☐ When gripped by the fear of subway crime, be thankful you are not in an automobile. There were 93,783 auto wrecks in this city during 1981. There were 94,811 people injured and 694 people killed. On the subways, there were only 6,629 muggings. Around 800 people were assaulted, and 13 people were killed. Also, take the advice of Sergeant Jack Maple. He suggests that men who are worried about being mugged should wear a blue Windbreaker. This is the informal uniform of an off-duty cop.

TAXI-TURVY

WITH THE MORNING RUSH, LINES OF EMPTY CABS start rolling up Third Avenue. At East 86th Street the cabs cut over a block and head back downtown. By East 72nd Street most of them are full. All the way down Second Avenue, the cabbies watch the sidewalks fill with people desperate for a ride. Dropping off their fares, the taxis loop back uptown. They often reach the top of the Upper East Side without being flagged.

"You'd think they'd learn to walk over a block," says the ex-hack named Howard Fogel. "But, every morning, they're out there, two- and three-deep, hailing cabs."

On one street, the cabbies wonder why there are no customers. On another, the customers wonder why there are no cabs. Occasionally Fogel encounters a citizen who has realized that the secret to travel by taxi is to forget which way you are headed. Instead, this citizen will note which way everybody else is headed, and then stroll to a street that runs in the opposite direction.

In the morning, when most people want to go downtown, the knowledgeable citizen will be seen on an uptown street. On First Avenue, almost three-quarters of the cabs are empty, according to the Department of Transportation. On Second Avenue, 90 percent of the cabs are occupied. In the early evening, only novices stand on First Avenue. At this time, only 7 percent of the cabs are available. There are four times as many empty taxis on Second Avenue. This rule also governs the two-way streets. From 8 to 10 A.M., about 200 vacant cabs come down Park Avenue. Some 400 cruise the uptown side.

At midday, most empty taxis are in the center of town. The best locations are Fifth Avenue and Park Avenue. There are 11,787 medallion cabs in this city, and 3,280 are seen on these streets in the late morning and early afternoon. About 1,140 of them are unoccupied. On Park the downtown side is a bit better than the uptown side. As cabbies abhor traffic, there is often a shortage of taxis in the garment district.

At all times, the streets near the bridges spanning the East River are good places to snag a cab. Most of the taxi garages are in Brooklyn and Queens, and many cabs come into the city empty. Also busy is the exit from the Midtown Tunnel—particularly the exit street that runs parallel to Third Avenue. Many empty cabs coming into town take this up to East 41st Street.

Other choice spots include 45th Street at Second Avenue. Cabbies who drop fares at the United Nations often use this street to cut over to Grand Central. Stake out the station itself and you have a good chance of grabbing a cab as it unloads a train passenger. There is less competition on the Lexington Avenue side than on the East 42nd Street side. One of the best spots is the corner of 49th Street and First Avenue. Here there is seldom more than a two-minute wait for one of the cabs coming off the F.D.R. Drive. Also, there are always a few cabs sitting at the relief stands on Park Avenue South below 33rd Street.

On the West Side, stay away from Ninth and Tenth Avenues. These streets carry half the cabs of other major routes in Manhattan. Seventh Avenue is better than Broadway during the rush hours. Eighth Avenue is good until the theaters let out. Those going home from a play should consider hiking over to Sixth Avenue. Also, cabs can always be found at the Midtown Market Diner, at 43rd Street and Eleventh Avenue. Since the Belmore Cafeteria closed, this has become the restaurant of choice among hacks. Another favored eatery is Kaye's Luncheonette, at 78th Street and Lexington Avenue.

Taxi Tips: Check In, Check Out

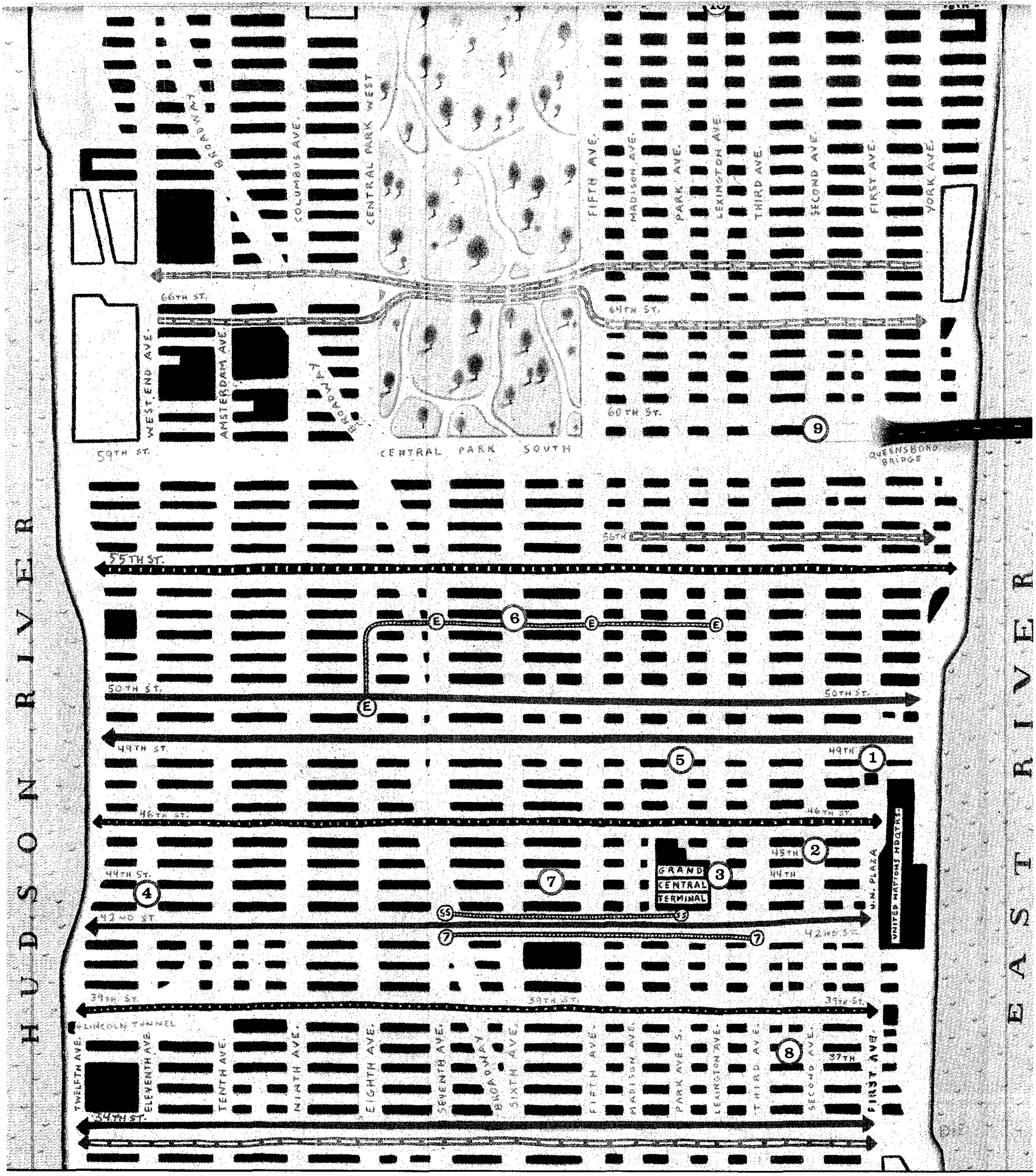
LATE AT NIGHT, ANY PART OF TOWN CAN BECOME a tough place to get a cab. Last year, eighteen cabbies were murdered. This made driving a taxi more dangerous than being a police officer. Only fleet and mini-fleet cabs are required by law to work double shifts, and at night, fear sends many of the 5,000 owner-drivers home.

One trick for getting a late-night ride is to duck into a hotel, then come out and ask the doorman to summon one of the cabs that lurk around hoping for an airport fare. The Waldorf and the New York Hilton are always good. The Algonquin has one cab that is regularly parked at the curb. Sometimes, when there's a taxi line outside a hotel, you can catch a ride nearby from a cabby who doesn't want to wait. Near dawn, stand near clubs with a late clientele, such as Studio 54 and the Red Parrot, on Eleventh Avenue. In emergencies, the attorney Ed Hayes approaches an off-duty cab and offers a small bribe. Says Hayes, "You'd be amazed how fast those lights go off and they go on duty."

Other suggestions offered by those familiar with the art of riding taxis include:

☐ Know your local customs. In Manhattan, getting a taxi is seen as an example of the survival of the fittest. In front of Lincoln Center, one cabby watched a young couple shove past a woman in her eighties. The crowd offered no objections. In Brooklyn or Queens, where it is considered polite to stay in line, this would have sparked a small riot. Several months ago, a man jumped the line at Main Street and Roosevelt Avenue, in Queens. Three large gentlemen ordered him to get out of the cab or suffer serious injury.

☐ Be polite. If a cab is seen crawling by at 5 m.p.h., there is a good chance that the passenger leaped in and said something like "Driver, on the double." If you want to go somewhere fast, say, "Excuse me, I'm in a hurry. Could you


HUDSON RIVER
EAST RIVER
BROADWAY
COLUMBUS AVE.
CENTRAL PARK WEST
FIFTH AVE.
MADISON AVE.
PARK AVE.
LEXINGTON AVE.
THIRD AVE.
SECOND AVE.
FIRST AVE.
YORK AVE.
66TH ST.
64TH ST.
WEST END AVE.
AMSTERDAM AVE.
BROADWAY
60TH ST.
59TH ST.
CENTRAL PARK SOUTH
9
QUEENSBORO BRIDGE
56TH
55TH ST.
6
E
50TH ST.
50TH ST.
49TH ST.
5
49TH
1
46TH ST.
46TH ST.
45TH
2
44TH
44TH ST.
4
7
GRAND CENTRAL TERMINAL
3
U.N. PLAZA
UNITED NATIONS HDQTRS.
42ND ST.
SS
42ND ST.
39TH ST.
39TH ST.
39TH ST.
LINCOLN TUNNEL
8
37TH
TWELFTH AVE.
ELEVENTH AVE.
TENTH AVE.
NINTH AVE.
EIGHTH AVE.
SEVENTH AVE.
BROADWAY
SIXTH AVE.
FIFTH AVE.
MADISON AVE.
PARK AVE. S.
LEXINGTON AVE.
THIRD AVE.
SECOND AVE.
FIRST AVE.
34TH ST.

Beating the Maze

The best crosstown routes

BUSES →

SUBWAY ○

CARS →

The best places to find a taxi

1. 49th and First
2. 45th and Second
3. Grand Central (Lex. exit)
4. Market Diner
5. Waldorf-Astoria
6. New York Hilton
7. Algonquin Hotel
8. Midtown Tunnel exit
9. Queensboro Bridge exit
10. Kaye's Luncheonette

*Between 11 A.M. and 4 P.M.

When most people want a cab to go downtown,

go quickly, please?" Also, being rude can be dangerous. A significant proportion of taxi accidents can be traced to an infuriated driver.

☐ Remember that a cabby is almost always required to take you where you want to go. Often cabbies balk at going anywhere outside Manhattan other than the airports. Try saying something like "I know it's a bad fare, but I have to get home." If this fails, remind the driver that his refusal constitutes a violation of Rule 42 of the Taxi and Limousine Commission code.

DRIVING: CRUISE THE SIDELINES

ON THE STREETS OF QUEENS, THE CAR-SERVICE driver named David Kasparian earned the nickname "Rocket Man." A call comes over the radio and, with a squeal of tires, Kasparian sets another speed record. When the highway is crowded, he takes the back streets. He runs red lights. He passes on the right. The only force in his borough ever to slow him was a cop from the 104th Precinct.

"Anything to keep moving," Kasparian says. But occasionally he gets a call for a fare in Manhattan, and the Rocket Man finds himself caught in a trap from which there seems no escape. In Manhattan, the side streets are often worse than the main routes. If he runs a red light, he succeeds only in sitting behind the cars stopped at the next intersection. All Kasparian can do is look at the private cars and wonder why anybody would voluntarily drive into Manhattan. "People must love to sit in traffic," he says.

Each weekday, horns blare, bumpers crumple, heads crane out of windows and scream curses. While engines roar and burn up gas, traffic manages to move an average of 3 m.p.h. faster than the normal pedestrian. At midday, the congestion peaks. This, not rush hour, is the worst time to try to get across midtown. In the early afternoon, there is a slight dip. At 4 P.M., the crush begins again.

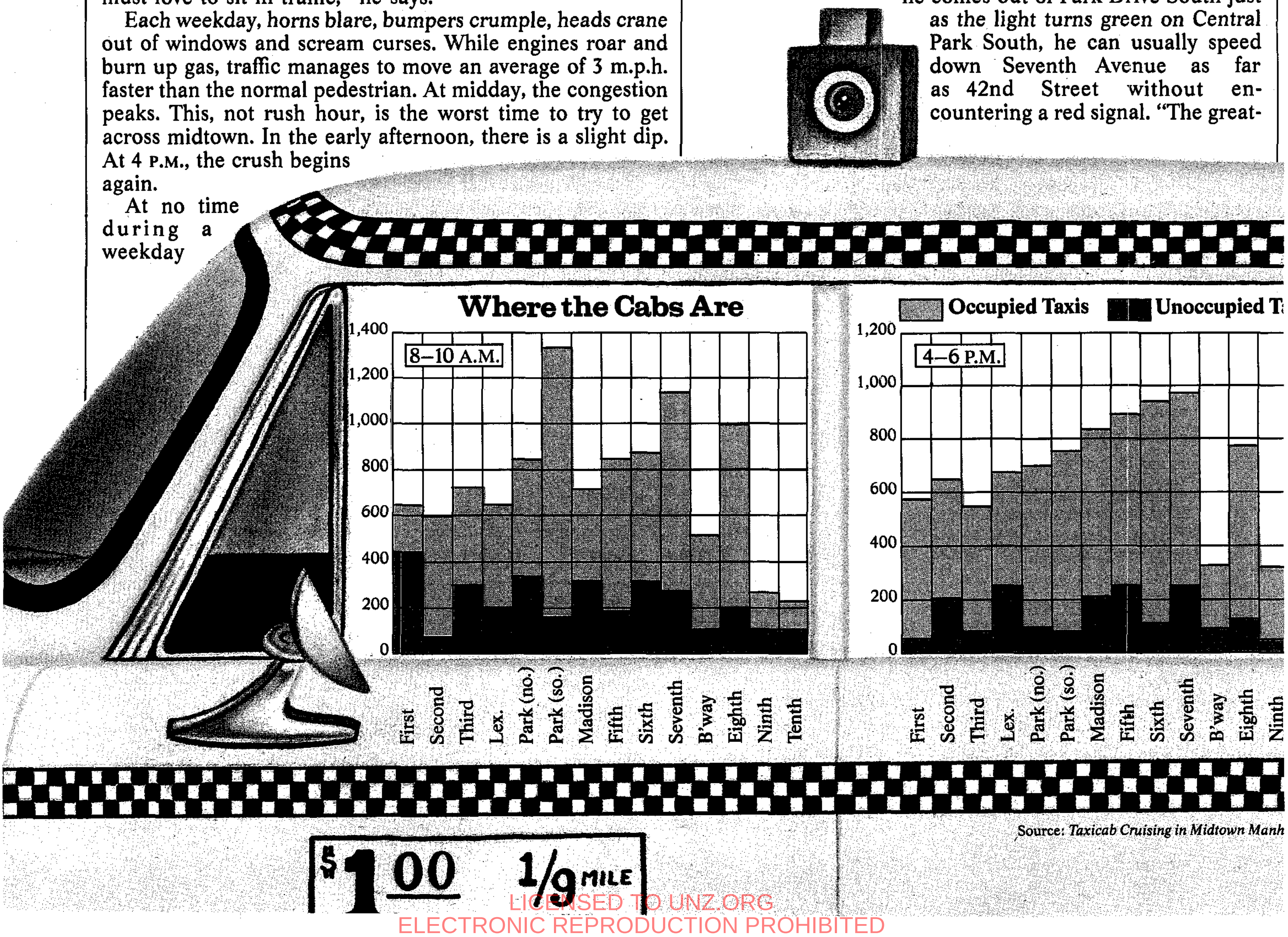
At no time during a weekday is there a route that will speed Rocket Man or anybody else through town. In Queens, recklessness is merely dangerous. In Manhattan, it is dangerous and ineffective. Here, the trick is picking out a few streets that are not as bad as others. By doing this, the more accomplished drivers are able to at least double the speed of people who travel by foot. As a rule, these drivers stick to the outlying avenues and only venture crosstown when absolutely necessary.

At off-hours, it is often faster to cut over to the F.D.R. Drive or the West Side Highway on trips of more than twenty blocks. A run from East 42nd Street to City Hall can take twenty minutes on the avenues. The F.D.R. Drive can get you there in ten minutes, barring stalled cars or construction. Below midtown along the Hudson where the West Side Highway has been torn down, West Street now offers a quick run to Battery Park.

☐ Heading uptown: At all times, First Avenue is the fastest street on the East Side. Until the evening rush hour, cars here average over 14 m.p.h. At 5 P.M., this drops to about 12 m.p.h. On the West Side above 34th Street, Sixth Avenue is usually better than Eighth Avenue. The difference is less pronounced above 42nd Street. Stay away from Park Avenue. Here cars average around 7.4 m.p.h. during the evening rush.

☐ Heading downtown: On the East Side, take Lexington Avenue to below 59th Street, then cut over to Second Avenue. On the West Side, stay close to the river. At 5 P.M., Seventh Avenue is faster than Fifth Avenue. On Seventh Avenue below 34th Street traffic drops. Here, this becomes a clearer run than Ninth Avenue.

The set decorator named Nick Prince likes to come down from the Upper West Side by cutting through Central Park. If he comes out of Park Drive South just as the light turns green on Central Park South, he can usually speed down Seventh Avenue as far as 42nd Street without encountering a red signal. "The great-



Source: *Taxicab Cruising in Midtown Manh*

smart citizens will be found on uptown streets.

est pleasure is going from your starting point to your ending point without hitting a stoplight," Prince says. "If you stay up to the front of the sequence, you have a pretty good chance of making it."

From May through October, the non-transverse roads in the park are closed weekdays from 10 A.M. to 3 P.M. and from 7 to 10 P.M. and all weekend. But going uptown you can enter the park at 59th Street and Sixth Avenue (open weekdays from 10 A.M. to 3 P.M.) and zoom up to East 72nd.

☐ Heading crosstown: In most cases, even-numbered streets run east and odd-numbered streets run west. Around midtown, the main two-way streets (23rd, 34th, 42nd, 57th, and 59th) are generally faster, with 23rd and 34th Streets being the best. The lights on all these streets have more "green time." Above 59th Street, the transverse roads through Central Park (65th-66th, 79th, 86th, and 96th) are, comparatively, superhighways. When going across town in upper midtown, it's worth cutting up to the park. Watch out for 96th Street, though. The lights here appear to be part of a conspiracy against people in a hurry.

The lights on most of the one-way streets are uncoordinated, but one of the city's better-kept secrets is that West 17th Street and East 64th Street are synchronized for cars going at about 25 m.p.h. When coming out of the park at East 65th Street, drop down Fifth Avenue a block and then cut east. Often it's possible to make it to First Avenue without stopping. Also fast when heading east: 56th Street east of Madison.

In the evening, 39th Street freezes. The area between 46th Street and 54th Street is also bad. Cabbies hate venturing onto 49th and 50th Streets. (From 11 A.M. to 4 P.M., however, these streets between Third and Seventh Avenues are limited to buses and taxis, and traffic sometimes moves.)

☐ Getting to the airports: When heading for La Guardia from midtown, take the 59th Street bridge (the upper level—it's underused) and follow Northern Boulevard to 94th Street, which leads to the airport. This is also the best route for those who want to visit somebody at Rikers Island. During rush hour, the highways to Kennedy Airport become parking lots. Cross the Manhattan Bridge or the Brooklyn Bridge and turn onto Atlantic Avenue, which feeds into North Conduit Avenue, which leads all the way into Kennedy Airport.

☐ Getting into Manhattan: When he is in northern Queens, Kasparian, the car-service driver, heads up to the Triborough Bridge to avoid the jam at the Midtown Tunnel tollbooths. When he is in Brooklyn and wants to go to Wall Street, he takes the Battery Tunnel. If he wants to go anywhere above City Hall, he crosses the Brooklyn Bridge. For the West Side, he then cuts over to the river. For the East Side, he takes the F.D.R. Drive.

Car Tips: Park and Ride

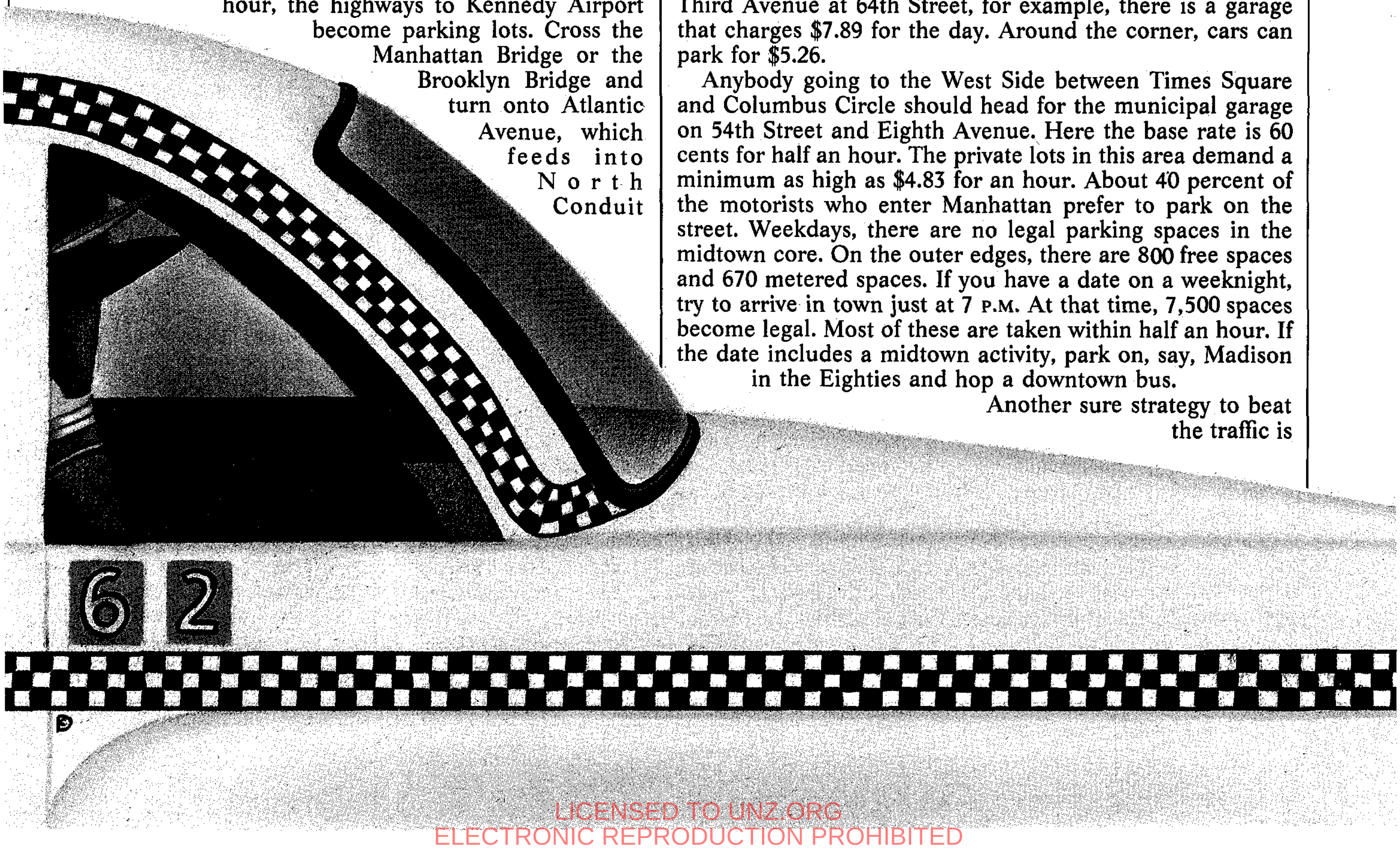
ON ALL STREETS, VETERAN MOTORISTS ADVISE against driving behind taxis. These vehicles have a tendency to stop in the middle of a block or make sudden turns. The most dangerous are cruising cabs. In the words of ex-cabby Howard Fogel, "If business is bad, he might do something you wouldn't expect an ordinary person to do." The biggest threat from taxis is on Park Avenue, where they make up three-quarters of the traffic.

When turning onto a busy crosswalk, try to lock eyes with one of the pedestrians. This usually prompts him to yield, and when one pedestrian breaks stride, the others tend to stop. Forget this strategy in Times Square, where a significant proportion of the pedestrians are under the influence of drugs. On the Bowery, it could lead to a solicitation for a handout. To keep panhandlers on this street from smearing your window with a dirty rag, turn on your windshield wipers. If you actually want your window cleaned, head for the 96th Street exit off the F.D.R. The teenagers there do a good job for a quarter.

After a motorist has battled through traffic to his destination, he is faced with the problem of parking. For the rich, this is a simple matter of turning into one of the 400 garages and lots in midtown. These spots are most expensive in the center of town. The West Side is cheaper than the East Side. Garages on side streets usually cost less than those on the avenues. On Third Avenue at 64th Street, for example, there is a garage that charges $7.89 for the day. Around the corner, cars can park for $5.26.

Anybody going to the West Side between Times Square and Columbus Circle should head for the municipal garage on 54th Street and Eighth Avenue. Here the base rate is 60 cents for half an hour. The private lots in this area demand a minimum as high as $4.83 for an hour. About 40 percent of the motorists who enter Manhattan prefer to park on the street. Weekdays, there are no legal parking spaces in the midtown core. On the outer edges, there are 800 free spaces and 670 metered spaces. If you have a date on a weeknight, try to arrive in town just at 7 P.M. At that time, 7,500 spaces become legal. Most of these are taken within half an hour. If the date includes a midtown activity, park on, say, Madison in the Eighties and hop a downtown bus.

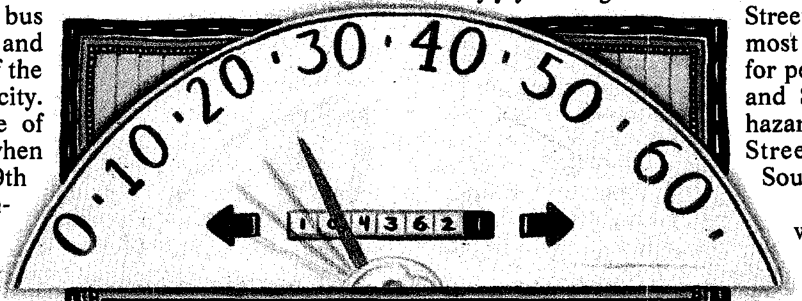
Another sure strategy to beat the traffic is



The top level of the 59th Street bridge is faster.

to park outside Manhattan. Some residents of Queens leave their cars near the Flushing-line station in Long Island City. Long Island City is also popular among people who like to ride in comfort to the Hamptons during the summer. The last L.I.R.R. train of the day takes on passengers in the yards. This ensures a seat in an air-conditioned car.

Traveling by bus, follow the advice for automobiles. The best run downtown in the morning is Lexington Avenue. Here you can average about 7 m.p.h. Uptown, the route of choice from 4 to 7 P.M. is Madison Avenue. Since the introduction of the two bus lanes here between 42nd and 59th Streets, this is one of the premier bus rides in the city. Crosstown in the middle of the day, 50th Street (when you're going east) and 49th (going west) are best. Otherwise, try 34th Street or, if all else fails, 42nd. At all times, be wary of pickpockets.



Rush-Hour Speedometer

*Average Car Speeds in M.P.H.**

MORNING DOWNTOWN	EVENING UPTOWN
SECOND 11.3	FIRST 12.2
LEX. 10.0	THIRD. 11.5
PARK 10.0	PARK. 7.4
FIFTH 9.6	MADISON 8.1
SEVENTH . . .11.2	SIXTH 7.4
B'WAY 8.5	EIGHTH. 10.7

*Between 30th and 66th Streets.

WALKING AND WHEELING: PARK PICNICS

IN THE TWELVE years he has been studying pedestrians, the urban expert named William Whyte has observed them in cities as far away as Tokyo. Yet, in all his travels he has found nothing that compares with the east side of Lexington Avenue between 57th and 58th Streets. Here some 3,000 people an hour funnel into a strip of concrete about six feet wide. This, Whyte says, is one of the most congested spots in the world, a good run for those who want a thrill similar to white-water canoeing on the Colorado River. Pass through here without brushing anyone and you can consider yourself a professional.

Whyte calls it a "real obstacle course. Tacky, but full of life. At 5 P.M., people actually go out into the street. It's remarkable how few times they bump into one another."

For those who wish to make time, Whyte recommends crossing over to the west side of Lexington or to Park Avenue. Fifth Avenue has 22.5 feet of pavement, but this is a street favored by tourists. Nationally, pedestrians average 280 feet per minute. In New York, the average reaches 340 feet per minute. On Fifth Avenue, waves of New Yorkers roll up against knots of tourists moving at the speed of Topeka.

"Some tourists walk three abreast, which is unheard of in the seasoned commuter crowd," says Whyte.

Going crosstown, people in a hurry should avoid 40th Street between Sixth and Seventh Avenues. Also stay clear of 45th Street between Lexington Avenue and Third Avenue. The uptown side of this street is usually worse than the downtown side.

The least congested street in midtown is 55th Street. From river to river, the hourly volume is below 1,000. Strolling along here you encounter a third of the people you find on 57th Street.

In all parts of town, crowding peaks at about 1 P.M. At this hour especially, those who want to move quickly should swing out to the curb. "If you're in a real hurry, go outboard," says Whyte. "It's rather exhilarating."

In scheduling a journey by foot, allow about 50 seconds for each block on the avenues. Crosstown blocks average about three times longer. Uptown, people who try to cut this time by jaywalking are seldom struck by cars. Those on 42nd Street are massacred. The most dangerous intersection for pedestrians is 42nd Street and Seventh Avenue. Other hazardous stretches are 34th Street and Park Avenue South.

For those who grow weary, Greenacre Park, on East 51st Street, is one of the most peaceful spots in the city. Pedestrians who enjoy classical music should take Fifth Avenue, where chamber music is often heard. Swing music is regularly played on Sixth Avenue. Sometimes, good saxophone players set up on 42nd Street. Beware of the three-card-monte games that operate on this strip. The dealer is usually teamed with a squad of pickpockets who work the crowd. Police officers advise those who do not want to be impeded by these games to shout "Slide." This is the code word for "police."

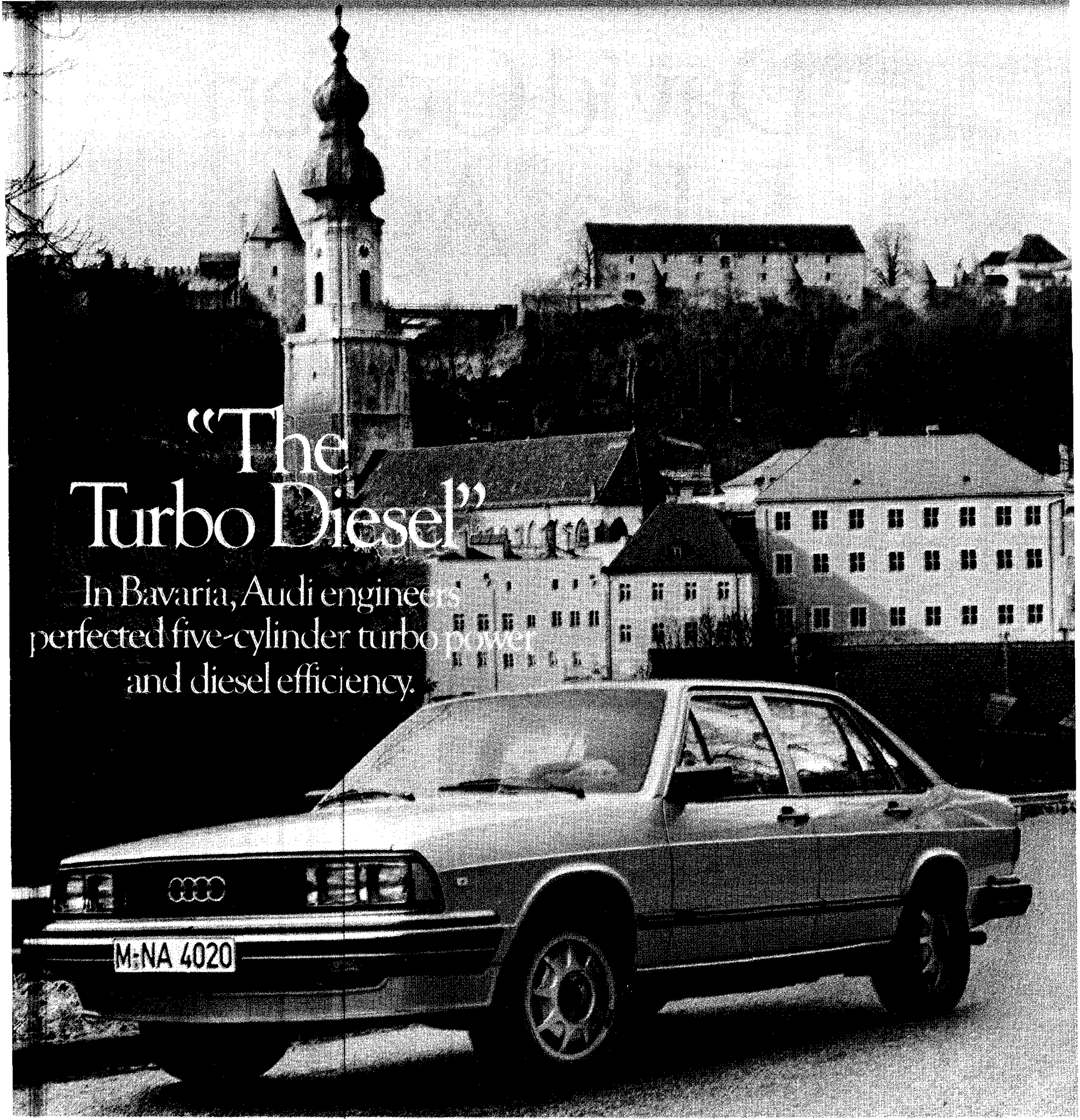
Recently, some pedestrians have taken to jogging. The waitress named Mary Gargan is able to run the six miles from Park Slope to her job in Manhattan in under an hour. According to Gargan, the only serious hazard of jogging to work is encountering what she calls "a running nut." Block after block, these fanatics tell her how running has changed their lives. Says Gargan, "They lost weight, they quit smoking, and they're still boring."

Others have taken to roller skating. The makeup artist named Haydee Lopez can skate from West 16th Street to West 82nd Street in 35 minutes. Skaters who want to shop at Bendel's and Bergdorf Goodman should carry shoes. Many other stores welcome citizens on wheels.

"I go down the stairs on my toes," Lopez says.

A word on bicycles: The best ride is through Central Park. Taking this route, the dentist named Alfred Carin can get from West 94th Street to West 59th Street in twelve minutes. He can coast much of the way downtown. Heading uptown is a bit more work. Carin advises riders to leave their bicycles home when there is ice on the streets. "I've done some interesting slides on that stuff," he says.

There is still a functioning bike lane on Sixth Avenue below 59th Street. Here a rider can match, and often exceed, the progress made by automobiles. Do not expect cars to respect the lane or offer any other consideration for bicycles. Health insurance is advised for all riders. ▬


"The Turbo Diesel"
In Bavaria, Audi engineers perfected five-cylinder turbo power and diesel efficiency.
M-NA 4020

Photographed in Burghausen, Bavaria. © 1982 Porsche Audi

Ever since devouring fuel prices descended like the wolf upon the fold, the automotive kingdom has been searching for an economy-performance ecumenism.

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This automobile offers economy without boredom. And power without guilt.

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No less impressive is the smooth power thrust of its turbocharger. Just press the accelerator at highway speed and you get 25 percent more power.

Carefully engineered, this high-technology German luxury sedan is very reasonably priced. The new Audi 5000 Turbo Diesel. It is the turbo diesel of turbo diesels.

For your nearest Porsche Audi dealer or details on the Audi Delivery In Europe Program, call toll-free (800) 447-4700. In Illinois, (800) 322-4400.

*(Use "estimated mpg" for comparison. Mileage varies with speed, trip length, weather. Actual highway mileage will probably be less.)

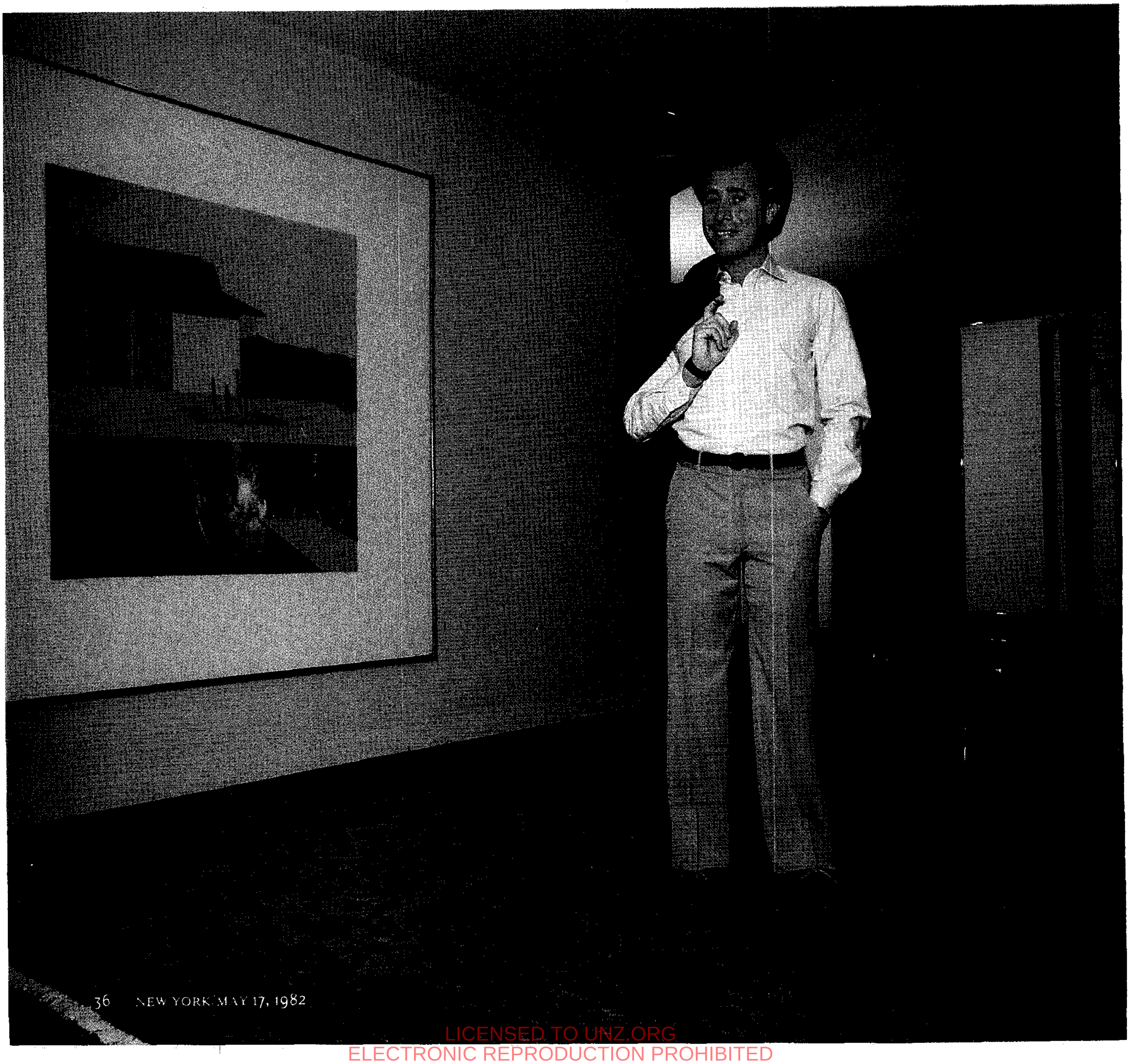
PORSCHE+AUDI

Audi: the art of engineering.

David Geffen Is Hot Again

By Chet Flippo

Rock's boy wonder conquers the rest of show business.



THIRTY-NINE-YEAR-OLD DAVID Geffen, boy wonder no more (starting, in fact, to gray around the temples) but again a show-business power, entrusts his silver Porsche to the slightly sullen but properly obsequious valet-parking attendant at Le Dôme, on Sunset Boulevard. It's a properly sunny day in Beverly Hills, but Geffen isn't offering any Tinseltown metaphors.

"As far as movies go, this is a ghost town," he tells me as the maître d' hustles to seat us. Geffen, unshaven, is wearing a casual striped oxford-cloth shirt, faded Levi's, white socks, and Calhoun deck shoes. More than a few of the tanned and well-tailored movie and record executives in Le Dôme begin a symmetrical half-rise and half-bow from their chairs as Geffen passes. "*Hello,* David!" "*David!* Call me!" "Call you later, David!"

Geffen nods, waves to a chosen few, sits, and orders a bottle of Evian water for us. He murmurs to me that a half-dozen years ago most of these sycophants would have regarded him as an invisible man. He retired from show business in 1976, after managing some of rock's biggest acts; founding and then selling Asylum Records, one of the early seventies' hottest labels; and becoming vice-chairman of Warner Bros. Pictures (*Oh, God!* was one of his signings).

But in the past two years he has made a swift and startling comeback. His new record company, Geffen Records, quickly signed John Lennon and Yoko Ono, Elton John, and Donna Summer, and has recently had Top 10 success with two new groups, Quarterflash and Asia. His Geffen Films produced *Personal Best* and expects to sign Jack Nicholson and Diane Keaton for *Man Trouble.* And he is a co-producer of *Dreamgirls, Master Harold . . . and the Boys,* and the upcoming *Cats,* on Broadway.

Typically, he has done this while maintaining the respect of artists and executives alike. In an ocean of sharks, Geffen seems a killer whale whose power is so formidable that it doesn't need to be displayed. Any one of a dozen show-business executives can yell over the phone. Knowing that you don't have to yell is another thing.

At Le Dôme, Geffen ignores the deal-makers while he studies the menu. "Chicken," he announces. He closes his menu authoritatively and looks around the room with sharp, quick glances, the glances of a street kid who wants always to be totally aware. Geffen spends half the year in Beverly Hills and half on Fifth Avenue, but he will always carry a bit of Brooklyn around with him.

He does not, for example, believe in Power Lunches. "Ma Maison is the power restaurant here," he says, sipping his Evian water, "but I don't go there. I don't like to measure such things and see how important I am. I also don't especially like doing interviews or publicizing myself. I've never had a press agent." He may well be the single most influential figure in pop music now, but the trappings are few, the attitude is very low-key.

Back in his first career, Geffen was more flamboyant, racing around town in a Rolls-Royce, enjoying a highly publicized fling with Cher. These days he collects art, studies architecture, is a partner with Broadway's Shubert Organization, takes an active role on the University of California's Board of Regents. Today, he has a quiet lunch and heads back to work in his silver Porsche.

Geffen's Los Angeles offices are extremely unprepossessing: the second and third floors of a three-story building of vague French-château aspirations on Sunset Boulevard. There is no identifying sign outside, no marked parking places for the executives, none of the visual flash most record companies like to display. Even the Geffen logo is spare: a silver globe etched with a black *G.* (It was done by artist Saul Bass and is reminiscent of a famous bell painting by Magritte.)

Trappings of success: *A Hockney on the wall, Donna Summer on the phone.*

Just as David Geffen somehow always manages to keep what looks like one day's stubble on his face, his private office maintains a faintly disquieting air of impermanence. Unlike most record executives' dens, which are layered with gold and platinum albums and backstage pictures, there is absolutely nothing on display. There are two small framed posters leaning against the off-white walls. One has the engraved words (from the Beatles' "The End") "And in the end, the love you take is equal to the love you make." The other is an autographed poster announcing the Calvin Klein–sponsored concert by Elton John to help preserve New York City's parks. It's autographed by Klein.

There are two low end tables. The one by the couch has a large crystal bowl full of Bit o' Honey candy bars on it. The other table is, in effect, David Geffen's office. It's situated right by his Eames chair, where he sits all day, looking down on Sunset Boulevard and sending out phone call after phone call into the entertainment world. His black, ten-button phone, in the center of the table, is where he does business. He writes nothing down, he seems to file nothing, and all day long his bamboo wastebasket fills with notes that he discards once he's committed their content to memory. A fund-raising letter from Alan Cranston lands alongside an invitation to visit Menachem Begin in Israel.

Geffen hooks one leg over the edge of his Eames chair and starts working the phone. "Linda," he calls to his assistant, "get me David Horowitz on the phone." Linda is Linda Loddengaard, Geffen's longtime right arm. When Geffen retired, he had Loddengaard retire with him, just to make sure that no one else

Photographed by Larry Williams

"...If Geffen believes in someone, he will carry that person through lean times. His loyalty is as legendary as his long memory of enemies..."

would hire her. When he decided to plunge back into the business, she was reactivated. She likes working for Geffen. "He's a fascinating man. Obviously I wouldn't be here if he weren't."

She gets David Horowitz, who is co-chief operating officer of Warner Communications, on the phone for Geffen. Geffen is thumbing through his mail: art catalogues, wine catalogues, the trade magazines, a pitch from Easter Seals. "Linda, send a hundred dollars to Easter Seals," he says, and Easter Seals lands in the wastebasket beside Alan Cranston and Menachem Begin.

"David! How are you? . . . Asia will be a multi-platinum album [will sell more than 1 million copies]! It's a dream come true. David, do you realize Geffen Records will gross between $40 million and $50 million in domestic sales this year?"

Horowitz later says that Warner Communications bought Asylum Records mainly to get Geffen into the company full-time. "David is a very, *very* good businessman," says Horowitz. "He runs a very lean operation and believes in quality. He also works much harder than most people. The name of the game is signing the right artists, making the right deal for the artist and the company, and keeping the running costs down. David does all three of those. The amazing thing is that he's done it twice now, with two careers."

Geffen's phone calls are usually short and to the point, albeit cordial. He likes to get to the heart of the matter at hand. As one of his employees says, "David is a very quick read. He's always ahead of you, and he's never afraid to make a decision."

"Linda! Did we R.S.V.P. yet for Diana Ross's birthday party Friday?"

Geffen flips through *Women's Wear Daily* and then *Architectural Digest.*

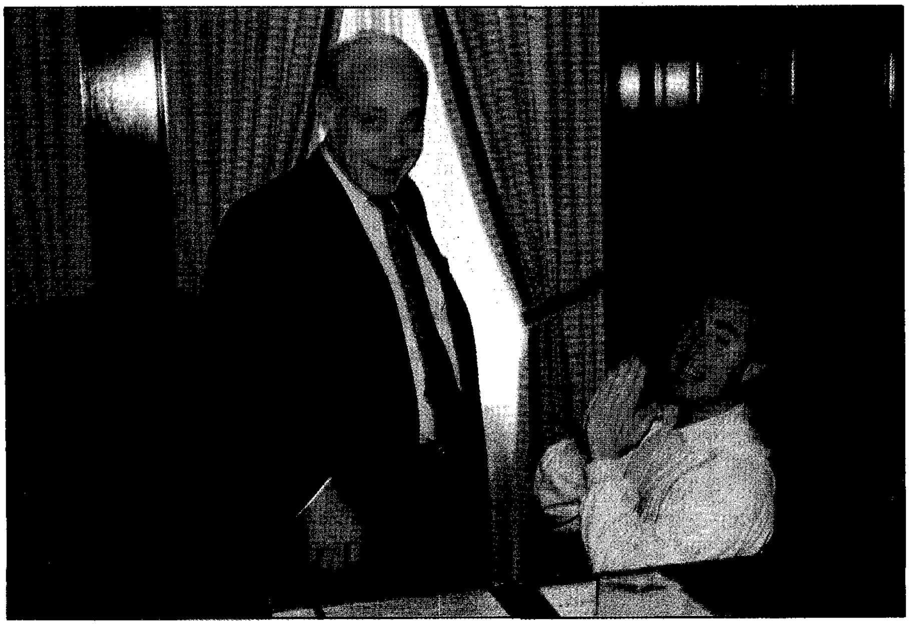
ABOVE LINDA'S DESK, outside Geffen's office, is a beautiful old poster from the Depression, one of a series of inspirational lithographs. This one shows a diver, with this message: "Diving for Success—those who plunge headlong into their work come out with its prizes. Mean it and you'll make it." More of the huge framed posters arrive by messenger. Geffen has bought as many of the series as he could find. He puts the phone down long enough to come out and inspect them. He reads aloud the legend on one: "Repeating our mistakes ruins our records. Let's make each miss improve our aim. Only hits win." He chortles with delight. "Linda, I want one of these hung in every office."

Is that, I ask, to motivate his employees?

Geffen looks surprised: "No, it's to motivate *me.*"

Back to the Eames: "Linda, get me Paul Simon." Paul Simon is out. "Get me David Lieberman"—a prominent rack jobber, someone who places records in shops.

"David! This is going to be a No. 1 album. If you rack it early enough there won't be any returns. Also, I want to tell you the Elton John L.P. is a *hit.* The single is across-the-board A.O.R. [album-oriented radio], A.C. [adult-contemporary radio], and pop. It's a hit before the album ships. And *Dreamgirls!* This is the finest cast album ever recorded. It cost me over $400,000 to make. It's the first pop album to come out of Broadway." He laughs. "I'm gonna sound like *everything's* a hit." Geffen winks broadly between phone calls when I remind him he was once called the "Billy Martin of the record business." "I'm not sure what they meant by that Billy Martin stuff," he says, laughing.



Regards to Broadway: *Geffen has joined forces with Shubert's Bernie Jacobs.*

Geffen raises his voice a bit when he gets on the phone with a well-known record producer. "My word is good in this town," he says, and proceeds to abort a deal with the producer. He turns to me with a rueful smile: "Life is too short to live with a bad deal."

"Life is too short" is a favorite Geffen phrase. That's what he said in 1970 when he decided to quit managing singers and groups. He was delivering less than an ounce of marijuana to a rock superstar when he was arrested at the Los Angeles airport. He finally made his bail, and the only thing the rock star said was "Where the f--- is my grass?" "Life is too short for this kind of s---," Geffen replied.

Geffen's temper, though not as fierce as it was in the old days, is still legendary. I mention an employee he fired in 1969, and Geffen's face flushes. He has not spoken to the person since 1969 and likely never will speak to him again.

More than one of Geffen's artists have said they stick by him because "no one could have a better friend." If he believes in someone, he will carry that person through the lean times, as he did with Jackson Browne and others. His loyalty to friends is as legendary as his long memory of enemies. Time and again in conversations I would hear him say, "What is the honorable thing to do? What is the fair thing to do?"

A quick afternoon break for more Evian water and Geffen jumps up to tell me about the first time he saw L.A. He paces the room, his frizzy hair haloed by the sun bouncing in off Sunset Boulevard. "I graduated New Utrecht High School [in Brooklyn], and the next day I delivered a car—the newspaper said, 'Drive a car to California.' So I delivered a car to California. My brother was going to law school at U.C.L.A., and his girl friend's brother drove me around Beverly Hills.

"I remember that as I was driving through Beverly Hills, all I could think was how angry I was at my parents that they chose *Brooklyn* instead of Beverly Hills. I thought, 'Why the f--- would anybody *not* want to live here? *Look* at this. This is fabulous!' I thought, 'F---! I'm gonna live *here.*' As though the choice were between Brooklyn and Beverly

Backstage: *With* Dreamgirls *director Michael Bennett and star Jennifer Holliday.*

Hills. Fortunately, now my life is structured so I can spend six months in L.A. and six months in New York. So I'm connected to both places. It must be what I want, because this *is* what I've done with my life."

A quick phone call to Mo Ostin, chairman and president of Warner Bros. Records: "Mo, have you heard the news on the record? At Lieberman it's No. 9, at Sound Unlimited, No. 1. It's a breakout. I tell you, it hasn't even begun yet. And I want everybody who has a musical to come to me. *Dreamgirls* is a classy package, and I'll do that with *Cats.*"

A call to Frank Barsalona, of Premier Talent, the country's largest booking firm: "Frank! It's already Top 10 in every major chain in the country. I think we have an album here that can do 5 million copies. People are excited to play the record. When's the last time you heard that?"

DAVID GEFFEN, AS JOHN Houseman would say, has *earned* his reputation as a supreme deal-maker. He cut his first deal in 1964 when he was working in the mailroom of the William Morris Agency in New York. The fellow who had taught him the ropes had been fired for lying about his educational background. The agency wrote to the college he'd claimed to have graduated from and found out otherwise.

Geffen, who had flunked out of both Brooklyn College and the University of Texas, put down that he'd been graduated from U.C.L.A., and then sat back and waited for the reply from U.C.L.A.'s registrar. When it arrived, he just steamed it open, slipped in a forgery attesting to one D. Geffen's B.A., resealed the letter, and sent it on its way. So he kept his job. It was just a small deal. He was soon booking acts, then managing them: Laura Nyro, Joni Mitchell, Crosby, Stills & Nash. Then came his own record company. Geffen tells the story as we're riding down Rodeo Drive in his Porsche, en route to lunch. Asylum Records, which eventually had Joni Mitchell, Bob Dylan, and the Eagles, was started because of Jackson Browne, says Geffen as we weave in and out of traffic.

"Jackson sent me a letter with a picture, this very attractive young guy, and my secretary, thinking he was so attractive, listened to Jackson's tape and told me, 'You really have to listen to this.' I went to Ahmet Ertegun, at Atlantic, and I said, 'I got this guy, the greatest, I'm very enthusiastic.' Ahmet listens to the tape and says, 'Lousy guitar player and lousy singer.' I loved singers of their own songs, so to me he sounded great. I went to Clive Davis, and he passed. I got nowhere. I went to Ahmet and said, 'Listen, honestly, I'm doing you a favor with Jackson Browne. You're gonna make a fortune, I *promise* you!' He said, 'I tell you what: I already got a fortune. Why don't *you* put up the money, you make the record, you make the fortune.' Which is how Asylum Records got started.

"Within two years they bought Asylum from me for $7 million, and I didn't know what to make of it—I was this kid from Brooklyn. Seven million dollars was more than I could imagine. They more than made their money back in six months. I said, 'Oh, s---! I gave the company away. Seven million dollars is *nothing.*' But Steve Ross, the head of W.C.I., made a new deal with me because it was clear to him that they had made such an incredible deal that it wasn't right for me and that it would not inspire me to keep working if they didn't compensate me correctly."

Geffen expertly guides his Porsche into a garage, and soon we're at the head table at La Scala, another favorite restaurant. After he orders Evian water and a pasta appetizer and makes sure the restaurant has fresh shrimp, Geffen continues with his career saga. "So I left them with a fantastic record company, *jewel* record company. At that point I thought, 'Well, I've done this, I don't want it. F--- the record business. On to the movie business!'

"Well, the movie business became a nightmare, because I'd gone from running my own company to having a big title but not really running the company. I was in a state of constant frustration. I have no sense of politics, since I've never worked in big companies, and Warner Bros. Pictures was a highly politicized situation. I was just f---ing up constantly because I didn't realize you had to check with this person and send a carbon to that one and all the stuff people learn growing through the ranks of a big company. I had *no* idea. I was like a schmuck, completely naïve. By the end of the year, I had stepped on so many toes, without intending to do so, that the relationships were so warped that I had to get out. And did."

During this time, Geffen was told by doctors that he was gravely ill, and that persuaded him to retire completely. So, in 1976, he totally shut down his career. It significantly altered his outlook on life. He delved into New York's nightlife, became a regular at Studio 54, and more or less drifted for a while. He taught a music-business course at Yale and U.C.L.A., popularly called "The Geffen Gut." Although he kept saying he hated the industry, he couldn't stop talking about it. Eventually, the doctors told him his health was fine, but he no longer knew what to do with his life.

"I was confused. I didn't know what the hell to do. I tried for three and a half years to figure it out. I hadn't figured it out, and I started to panic and said, 'Oh s---! *What* am I gonna do?' Then I went to Barbados with Paul Simon, and I kept on asking him, 'What am I gonna do?' 'Look,' he said, 'the first thing you have to do is *begin.* You don't know where it will take you, but *unless* you begin you're always waiting to begin. *Start!* Just de-

"…'I knew I had to begin, so I did. Started a record company, and it's grown into Broadway and the movies, and it's just two years old'…"

cide to go!' So I knew I had to do that. And so I did. Started a record company, and it's grown into Broadway and the movies, and it's just two years old." Geffen stops his monologue to enjoy his shrimp, which are not inexpensive. He seems a happy man.

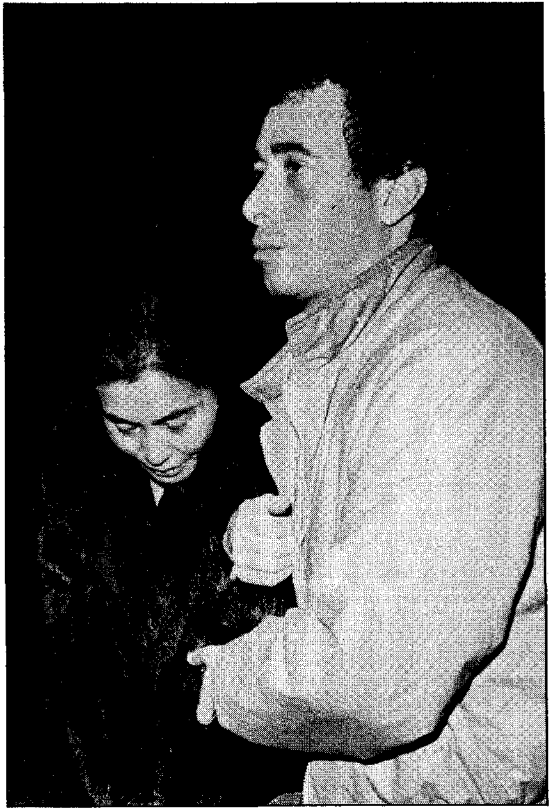
The one storm he's had to weather since coming out of retirement occurred on December 8, 1980. Geffen had just left John Lennon and Yoko Ono at the Record Plant, in New York. They were recording Yoko's single "Walking on Thin Ice" for Geffen Records, then only three months old. He made plans to have dinner with Lennon the next day and went back to his apartment. Then Ed Rosenblatt, the president of his record company, called with the news that Lennon had been shot. They rushed to Roosevelt Hospital and at first couldn't get in. Geffen finally found Yoko, alone. They walked out of the hospital together. The photograph of Geffen leaving with Yoko on his arm is haunting to this day. Ironically, Geffen was not initially identified in the caption.

VARIOUS HOLLYWOOD MOVERS and shakers stop by our table at La Scala offering directors, writers, stars or starlets should Geffen Films have need of them. Geffen feels sufficiently moved to try to explain what exactly goes into a "deal."

"*Well.* Let me put it this way: I think I forgot trigonometry a very long time ago. But I can certainly negotiate a deal. I know where the numbers are, what all the effects are on interest rates, and so on. I don't think the cleverness comes from being able to negotiate a good deal—that is to say, the best terms or whatever. I think the *smart* in making a deal is picking the correct *material,* the correct *artist.*

"There are *no* bargains in life. I've never seen any. And I'm *not* looking to make a bargain. Because a deal in which somebody else is unhappy or I'm unhappy is a bad deal. It's gonna break somewhere. If I see that a deal can't be made comfortably for everybody, I just pass. Because I know that my life will be s--- from this deal.

"Generally speaking, I think the record business is filled, for the most part, with very decent people. I can't exactly say that I think the movie business is filled with decent people. I think it's filled with a high level of meanspiritedness, and more people are vested in other people's failures than maybe *any* business in the world. I find it pretty easy to sail through the community. Particularly because I have one thing which is unique in this community—the support of Warner Communications and Steve Ross [reportedly to the tune of $100-million]. It's not a question of *clout;* it's a question of *backing.*"



Storm: *Comforting Yoko after John Lennon's murder.*

After a respectful silence and a cup of coffee, I venture to say that that doesn't happen to everyone.

"*Name another one!*" Geffen replies quickly.

HOLMBY HILLS IS A KODACHROME dream of Southern California. Or at least Geffen's corner of it. He's just bought Marlo Thomas's hillside home and landscaped it into a realtor's sales pitch: solid Tudor mansion on five acres with L.A. and ocean views, orange trees, big pool, and gardens. I arrive at 10:30 in the morning and head for the bathhouse to change for a swim before lunch; I can hear iron pumping. Geffen, who had never been in shape in his life, is now working out regularly. He had a gym built into the house and hired an instructor for five mornings a week, no rain checks. Michael Bennett, who directed *Dreamgirls,* strolls out to the pool with me. He flew down from San Francisco to discuss theater projects with Geffen. Geffen, still huffing and puffing from his hour-and-a-half workout, joins us at poolside.

Everything is perfect, which I have now come to expect from Geffen. The refrigerator in the bathhouse is full of Henry Weinhard's Private Reserve beer. There are Braun electric lighters at every table around the pool, even though Geffen seldom entertains. Lunch is exquisite and served at the right intervals by a staff that manages to remain unobtrusive.

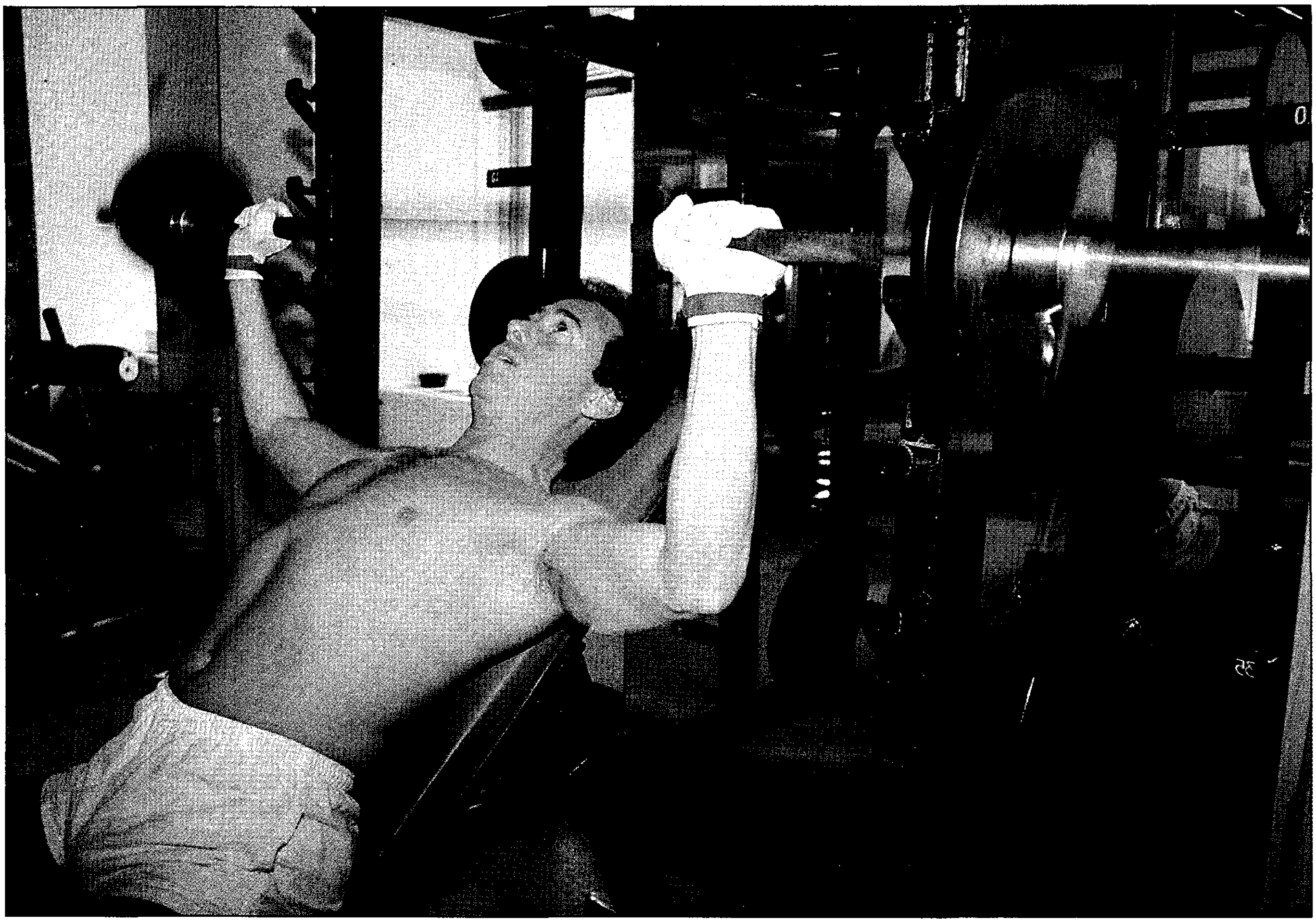
"You know," Geffen says as he supervises the meal, "one change in my life. Five or six years ago I went to the Russian Tea Room with Tony Perkins and his wife [Berry Berenson]. Tony said, 'Caviar appetizer for everyone.' I said, 'Oh, no, not for me.' Because I'd *never* tasted it. Perkins said to me, 'You're just crazy! Caviar's fabulous—how do you know you don't like it?' I say I know I don't like it, and I order chopped chicken liver. Perkins tells me he insists I eat one little piece. I say, 'I'm gonna vomit if you make me eat this.' Everybody at the table drove me so crazy I took the tiniest little bite off the corner thinking, 'I'm gonna throw up,' literally. And I say, 'Gee, this tastes *great.*' And my world expanded so much because of that particular incident."

GEFFEN IN NEW YORK CITY IS only a trifle more hyper than Geffen in Los Angeles. In his Fifth Avenue apartment, high above Central Park, he sits at a small glass-topped table beside the window and works his phones. Charles Gwathmey, responsible for the seamless décor of Pearl's and Shezan, designed Geffen's aerie, and, it seems, no expense was spared. Behind Geffen is a David Hockney painting. Over by the stereo wall is a Magritte. Tiffany lamps cast a soft glow over a wall of Tiffany vases.

On the stereo is Donna Summer's next album, which Geffen assures me will be *the* big L.P. of 1982. He could be right. It sounds better than anything she's done before. And there's an expensive reason for that. She had recorded a double album produced by Giorgio Moroder. Geffen did not like it and, in a move perhaps unprecedented in the record business, refused to issue it. Instead, he finally persuaded Quincy Jones to produce her, and he's proud of the result.

The dining-room table is dotted with crystal vases, each with a fresh rose or

Photograph: *Daily News.*



Shape of things to come: *After a medical scare, Geffen has learned to take care of his health.*

orchid. Over lunch, as Summer sings "Lush Life" in the background, Geffen tells me of the only irritant in his otherwise very enjoyable life. Robert Towne, who wrote and directed *Personal Best*, is suing Geffen, Steve Ross, and Warner Bros. Pictures for a total of $155 million for breach of contract, fraud, defamation, and coercion. He wants $50 million in punitive damages from Geffen. He says Geffen coerced him into signing an agreement whereby he gave up *Greystoke*, his Tarzan script.

"I WILL TELL YOU ABOUT ROBERT Towne," Geffen says flatly, and it's one of the few times I can sense his temper rising. (Towne requested that he be quoted as declining even to *hear* Geffen's remarks.) "Robert called me after Warner Bros. Pictures had pulled the plug on his film and he had been turned down by everyone else. The movie was simply going to disappear. He begged me to pick it up. He's an old friend of mine, and I read the script, which I thought was wonderful. Without taking the precautions that are necessary in a venture like this, I said yes. It never occurred to me that it would turn into this nightmare. Later, I realized what a disaster it was. He lied about the budget.

"In the newspapers, he charges that I annoyed him with long phone calls." Geffen laughs heartily. "The fact of the matter is, the great thing about the phone is that you can always *hang it up*. Or you don't *have* to pick it up.

"But I visited the set one day and found Robert in a condition that did not inspire confidence. But still I hung in there with him. I never fired him, which, in retrospect, I should have. He went way over budget. I called the production manager and asked how much money it would take to finish the film and what the shooting schedule was. He said he'd been instructed to not give me that information. I said, 'What do you mean? I can close down this film tomorrow.' He said, 'No you can't.' I asked why not. He said, 'Well, Robert saved all the shots between the two girls for the end, so if you close it down, there is no film.'

"I thought about it and about how sick and demented this kind of behavior was. I closed down the film and took possession of the negative." Geffen is clearly warming to his subject now and talks faster and with more animation.

"I did not let it go back to shoot until there was a signed contract and an agreement that beyond an agreed-upon budget Robert would be responsible for the overage. So, finally, a movie that was supposed to cost $7½ million cost $16 million. The reason for the lawsuit is that half a million of Robert's own money was put up for completion by selling *Greystoke* to Warner Bros. Pictures. That's something *he* initiated. So he went over budget and spent his own money, and now he wants it back.

"Oh," Geffen says with laugh, "incidentally, he *served* the New York *Times*, and I have yet to be served with the lawsuit. So that was the first I heard about it. Robert Towne has done some very good work as a writer, but as a director he has a lot to learn. Films are a *business*, and most directors have a sense of responsibility to the costs of the film. Robert has no such sense. He's doing himself a disservice by suing Warner Bros. Pictures, Steve [Ross], and me for $155 million, which is larger than the gross for *Star Wars*. That's typical of his excess."

He falls silent. It's unusual to hear Geffen vent his spleen in such a way. But he is not finished yet.

"You know," he says, a bright gleam in his eyes, "the episode with Robert Towne reminds me of the song by Oscar Brown Jr. about the snake. A woman finds an injured snake, and it begs her to take it in and help it. She's afraid, but it charms her into it. When the snake is completely healed, it *bites* her. She says, '*Why* did you do that?' And the snake says, 'You knew I was a snake when you took me in.'"

And David Geffen laughs uproariously. ■

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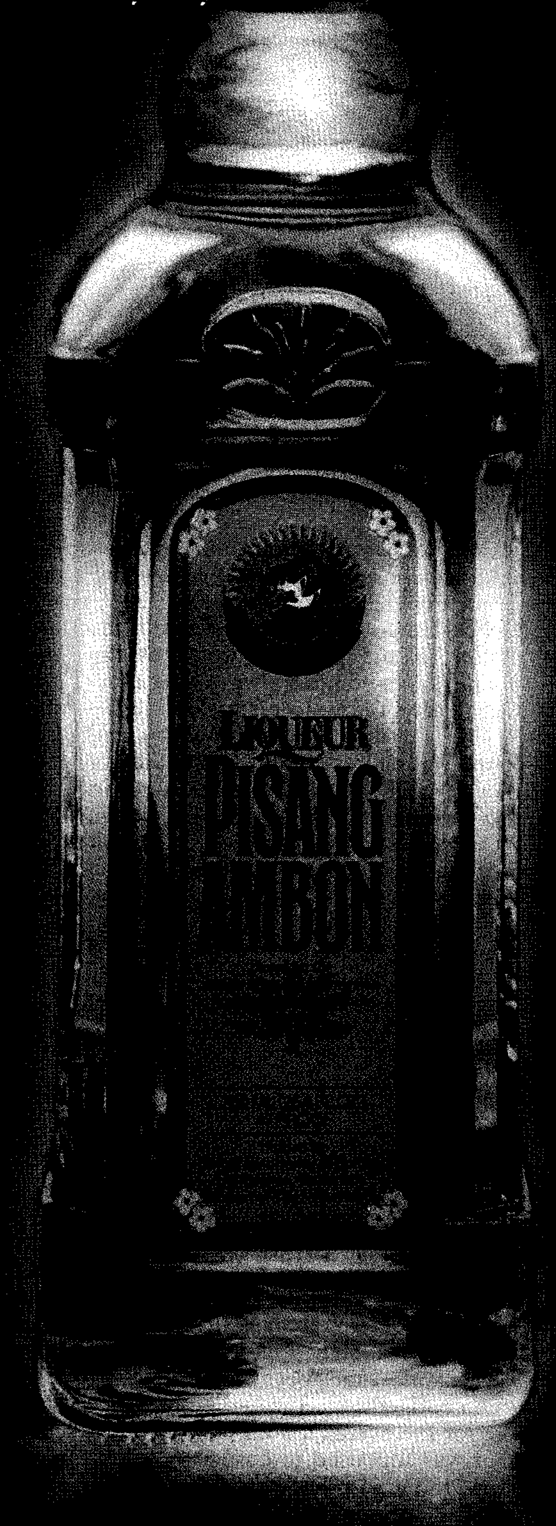

Spring scene: *At Low Memorial Library, as commencement approaches, the optimism seems to match the weather.*

The Columbia Lion Starts to Roar

By Edward Tivnan

STUDENTS AT COLUMBIA UNIVERSITY are fond of telling people that when the institution was founded, in 1754, it had a charter from England's George II and was known as "King's College." For a long time, the university fulfilled the promise of its royal birth, becoming by the 1950s one of the pre-eminent scholarly institutions in this or any country. Its academic stars included John Dewey, widely considered to be *the* American philosopher, poet Mark Van Doren, and such outstanding humanists as Lionel Trilling, Jacques Barzun, and Richard Hofstadter.

But Columbia's history has always been inseparable from the history of the city around it. And as New York staggered toward catastrophe in the late sixties and early seventies, Columbia, which had been stumbling on its own with the loss of many of its best people and the decay of its physical plant, seemed to be following at an alarming pace. The problems first came to a head with the student riots of 1968, an upheaval from which the school seemed unable to recover with the speed of its fellow Ivy League institutions.

Now, however, things finally appear to be looking up on Morningside Heights. And as Columbia approaches its 228th commencement this week, the optimism seems to match the weather. After all, the university has a new president, a new dean of admissions, a new fund drive, and a vigorous program of renovation of old buildings and construction of new ones. Perhaps most significant—certainly most controversial—is the recent decision by Columbia College to admit women, while its sister institution, Barnard College,

Darker days: *Mark Rudd during the '68 riots.*

Photographs: top, Michael Abramson/Gamma-Liaison; bottom, Fred McDarrah.

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LAST WEEK

"...Sovern is well aware that too many of Columbia's great men are now history..."

goes its own way as a single-sex school. Columbia, says director of undergraduate admissions James McMenamin, "is about to embark on a renaissance."

Problems remain, of course, most of them involving threatened federal cuts in funds for basic research and student loans. But, then, Columbia has had plenty of practice solving problems.

Ironically, the same man who almost single-handedly turned Columbia into a world-renowned university may have also, almost single-handedly, crippled it. Nicholas Murray Butler, president of Columbia from 1902 to 1945, inherited a vigorous institution with already famous medical and law schools and hopes of becoming a great international university. From the day of his appointment, Butler presided over the new Morningside Heights campus (the university had moved in 1897 from 49th Street and Madison Avenue) as if it were a private duchy; if Columbia needed money for another building, Butler, a former professor of philosophy, would pick up the phone and call one of his many wealthy New York cronies and ask for some. He usually got it.

"He was way ahead of his time," says Ronald Breslow, Mitchill Professor of Chemistry, who has taught at Columbia for 26 years. "Before anyone, Butler seemed to have a vision of the great American university." To the extent that Columbia had a center, president Butler was it, the driving force of the university. When the old man finally stepped down—deaf and blind at age 83—he left no mechanism in place to take over the administration.

One dictator evidently had been enough for Columbia, and Butler was succeeded by a series of figurehead presidents, the first an authentically heroic figure with the most recognizable head in the nation—General Dwight D. Eisenhower, who became the thirteenth president of Columbia in 1948 and remained until 1953, when he was sworn in as the thirty-fourth president of the United States. Two more caretakers followed—Grayson Kirk, a prime target of "'68," as Columbians tersely refer to the student riots, and Andrew Cordier, who lasted just two years.

President Sovern: *Moving with ease in the academic, business, and government worlds.*

By then Columbia had evolved into a loose group of Balkan states, with each professional school, the graduate school, and the undergraduate college protecting its own turf. Money was getting scarce—"'68" had crippled a major fund drive—and when William McGill, the former chancellor of the University of California at San Diego, took over the Columbia presidency in 1970, the university had an accumulated deficit of $32 million. McGill's own five-year plan to get back to even was blocked by the 1974 Arab oil embargo, which boosted the university's annual fuel bill by about $5 million. And the moaning from a faculty expecting more budget cuts could already be heard downtown in the Manhattan boardrooms of Columbia trustees; to prevent a devastating (and embarrassing) exodus of embittered professors, the trustees took a Draconian step for any university: They plundered the endowment (by almost $50 million) to pay the bills. McGill finally, and valiantly, balanced the budget in 1979.

Even though it was paying its bills, the university's academic prestige was in tatters. "Academic planning at Columbia has been, if not nonexistent, then

Photograph by Nancy Rica Schiff.

inadequate," concluded a special commission of nineteen Columbia professors, in a paper known as "The Marcus Report," after its chairman, the literary critic Steven Marcus. William McGill had already announced his resignation.

DIANA TRILLING ONCE WROTE that in the early 1930s, when her husband, Lionel, was a young Columbia English instructor, he spent an evening with his father, an immigrant Jew, talking about the uncertain future faced by any young Jewish intellectual eager for a career in college teaching. Trilling's father, according to Mrs. Trilling, "fixed his most unbearably pitying look on Lionel and said, 'Why, son, this is America. A Jew could be president of Columbia University.' "

President Futter: *"Not worried."*

What Diana Trilling described as one of her father-in-law's "wildest flights of fancy" came true in 1980 when Michael I. Sovern, a native of the Bronx, was inaugurated as the seventeenth president of Columbia. And, by all accounts, the choice was a fortunate one for the university's efforts to make a comeback. While his predecessor was perceived as a dauntless troubleshooter energized by crises and conflict ("McGill used the word 'struggle' a lot," recalls one Columbia official), Sovern is a lawyer-academic who moves with ease—even enthusiasm—in and out of the worlds of academia, business, and government. Sovern's much admired fund-raising skills are definitely helped by the fact that he is also a Columbia man, indeed a trustee's (and every mother's) dream: a summa cum laude graduate of Columbia College, class of '53, first in his class at Columbia Law School, Columbia law professor, youngest full professor—at 28—in the modern history of the university, dean of the law school at 38,

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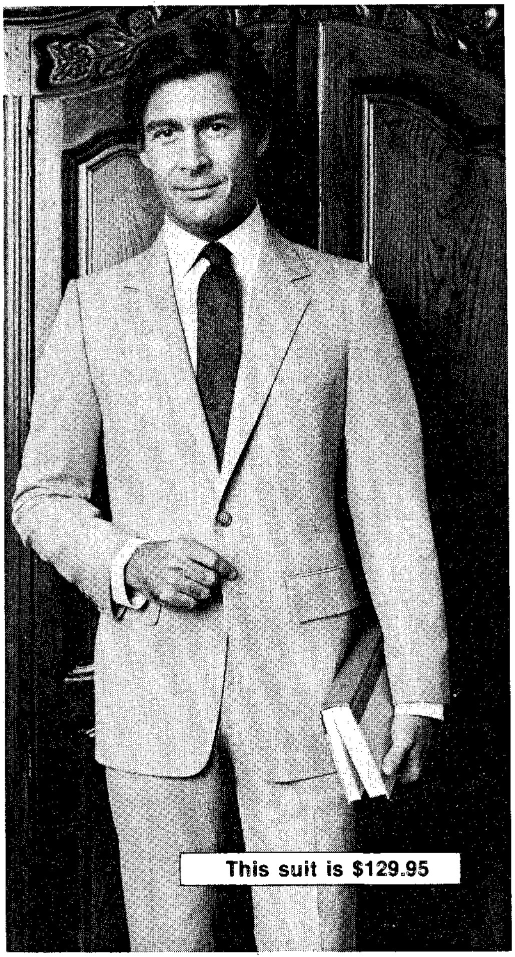

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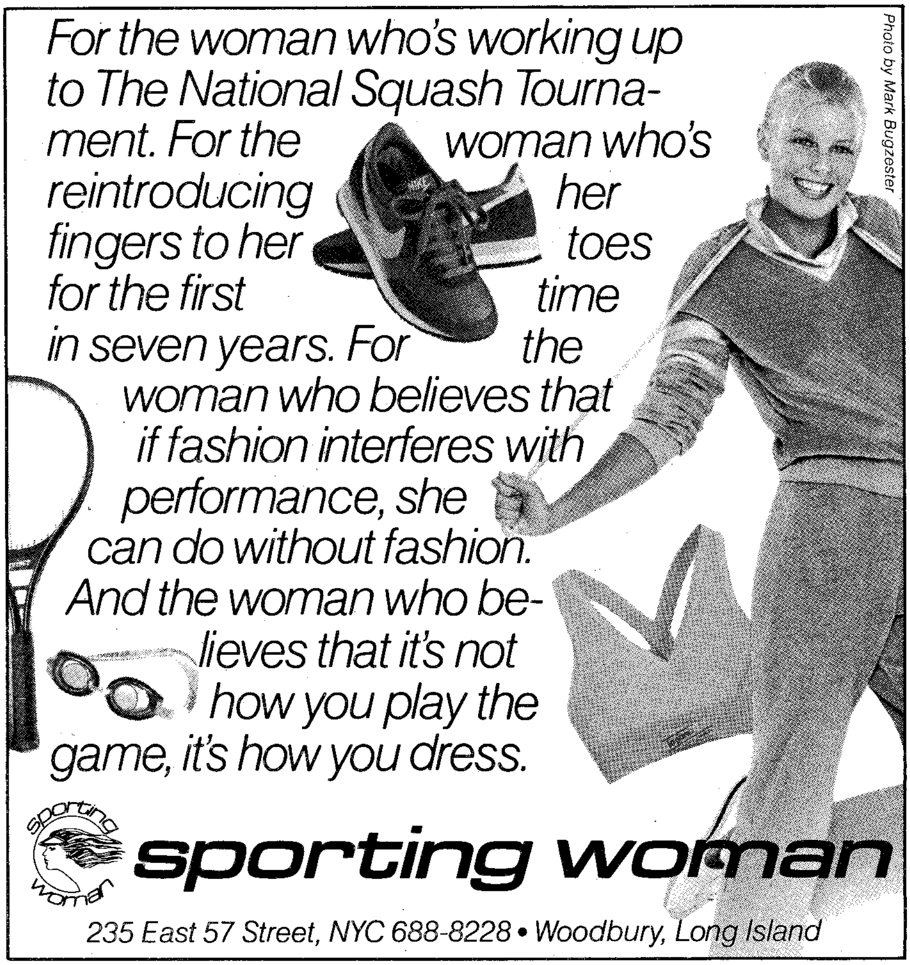
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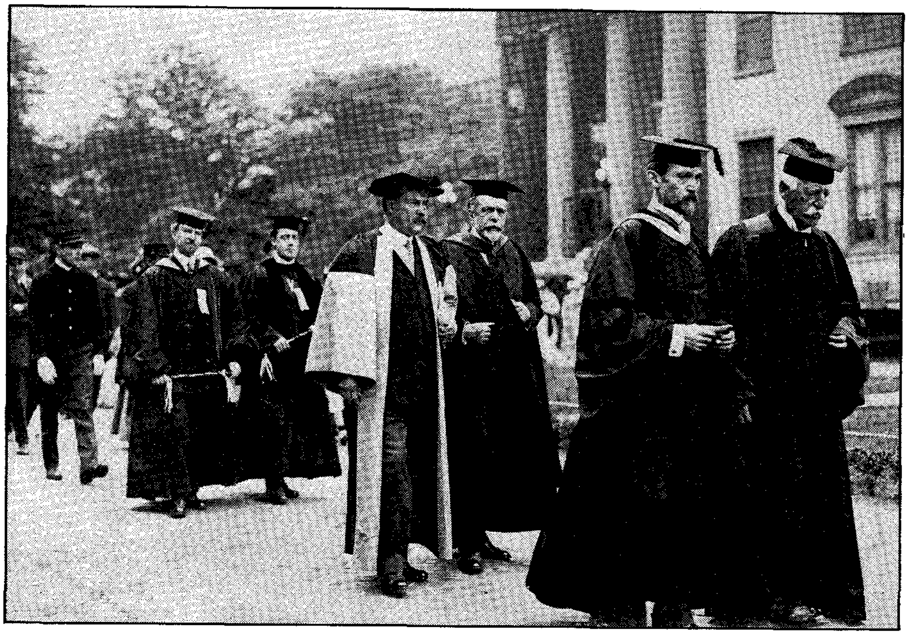

Master builder: *Nicholas Murray Butler (in white sleeves), president from 1902 to 1945.*

and provost under president McGill. Affable, informal, and with a quick grin, Sovern, now 50, easily won over even the most stiff-necked members of the faculty with his negotiating skills (labor law is one of his specialties), decisiveness, and ability to pare problems to the core. "A real mind is at work there," notes Jonathan Cole, a Columbia alumnus who is now a professor in the Sociology Department. "He's a very quick study."

And lucky, too. His predecessors had wasted time trying to overcome New York's image as the most dangerous and—what for many would-be faculty members was even worse—most expensive city in the country; Sovern inherited a New York that was again financially sound and filled with tourists, one with a building boom and movie directors glorifying Manhattan in wide-angle. Crime is no longer perceived as an exclusively big-city problem, and Columbia officials are quick to point out that Cambridge, New Haven, and West Philadelphia are having a worse time of it than Morningside Heights. "New York," says one Columbia student, sitting in a greasy upper-Broadway luncheonette, "is cool." Sovern puts it differently. "New York is the intellectual and artistic center of the country," he says. "For lots of people in this world, it's the only place to be."

Among them, Sovern hopes, are the sort of superstar professors who will allow themselves to be lured away from Yale or Stanford, leaving their colleagues wondering why *they* haven't had an offer from Columbia. And so far so good. Following acquisitions from Harvard, Princeton, and M.I.T., Columbia recently announced that three more heavies are already on their way: literary critic Frank Kermode, from Cambridge; philosopher Richard Wollheim, from the University of London; and the brilliant young Yale law professor Bruce Ackerman. "It's a sign of improvement when you steal people from a place no one thought they would ever leave," explains Professor Breslow.

"An outstanding faculty is the real key to keeping a university great," adds Sovern, who is well aware that too many of Columbia's great men are now part of its history rather than its faculty—Tril-

University lights: *Professors Hofstadter (left), Trilling, and Barzun.*

Photographs: top, Culver Pictures; bottom left, Wide World; bottom center, David Moore/Black Star; bottom right, Arthur Herzog/Black Star.

ling, Barzun, and Hofstadter among them. "And to get a great faculty you need money."

Lately, Columbia has been managing its endowment (now about $700 million) quite well; this year, it received $140.9-million in federal grants and fellowships; a year ago, the figure was $141.7 million. In 1981, alumni giving was up more than 27 percent over the previous year, and the university is about to kick off its first major capital-funding campaign, with an unofficial goal of $400 million. A good deal of this money is intended to improve the present average salary of a Columbia full professor, $42,105. (At Harvard it is $48,486.) To offset the New York area's high cost of living, Columbia offers its faculty some seductive perks: a large stock of inexpensive, university-owned housing; a good pension plan; and a tuition-exemption plan that permits faculty children to attend Columbia at no charge. (At other universities they would have to pay half the normal fee.)

Beyond its faculty, any great university worthy of the name must offer first-rate professional schools and Ph.D. programs. Columbia's law and medical schools are still among the best in the country; the university's journalism school remains the leader in the field; the School of Architecture is in the top rank; the School of Social Work is considered the nation's best; and, says Sovern, "the business school is now better than it ever was."

Quite *worse* than it ever was is Columbia's Graduate School of Arts and Sciences, where slippage has been unsettling—though, to be fair, it is not all Columbia's fault. The remarkable expansion of higher education in the United States after World War II increased the number and quality of Ph.D. programs; suddenly, academics could find excellent research facilities, learned colleagues, and high salaries not only in the traditional ivied haunts but in California, Michigan, North Carolina, and even Texas, where, during the 1960s, oil money helped breed such curiosities as a first-rate classics department at the University of Texas. Those lures proved irresistible to some, and as a result Columbia was getting far too few of the faculty it wanted, especially in the humanities and the social sciences.

The Marcus Report candidly pointed out that departments in the humanities—particularly, classics, Spanish, philosophy, and linguistics—had fallen badly in the opinion of the rest of the academic world, which, in the academic world, is the only opinion that counts. And while back in the 1940s and '50s Columbia's social-science departments (sociology, economics, political science, and such) had been the best in the country, the Marcus study reported serious declines. Financial retrenchment during the seventies was partly to blame, as

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were New York's negative image, the lamentable public-school system, and the realities of Morningside Heights, where life was, as the Marcus Report put it in a nice bit of understatement, "not commodious or particularly entertaining."

The report also found the buildings and labs where Columbia's scientists work "insulting and depressing" and "a disgrace to the university." Nevertheless, the reputation of the sciences remains high at Columbia, and to keep it that way the university intends to build a new chemistry building and a $5.2-million computer-sciences building.

The construction campaign represents more than the desire of a new president to appease a restless faculty. Graduate education in general may be suffering due to a stagnant job market for Ph.D.'s, but some fields are very hot—chemistry, biology, and computer sciences, for example—and Sovern is betting Columbia's money (and future) on them. To boost the university into the forefront of computer-science research, Columbia recently snatched Joseph Traub, former chairman of Carnegie-Mellon's Computer Science Department, the best in the country, to head the Columbia department.

LIONEL TRILLING ONCE SAID, "There is a certain minimum of our intellectual and spiritual tradition which a man must experience and understand to be called educated." At Trilling's old school (from student to literary oracle, he spent his whole career at Columbia), that minimum is Columbia College's "core curriculum"—"Contemporary Civilization" and "Humanities," a series of courses that *require* freshmen and sophomores to turn the pages of scores of the "great books" of Western thought and literature, beginning at the beginning with Homer's *Iliad* and *Odyssey* and moving through the ages to such more recent classics as the works of Marx, Dostoevski, and Freud. Heavy stuff, and, of course, much of this reading can receive superficial treatment. Still, Columbia students are spared the even more superficial survey courses popular at other schools and seem to enjoy plunging into the works themselves, if only in retrospect. "The core curriculum was great," says Evan Hollander, a senior. "There are a lot of things I was forced to read here that I never would have come in contact with at another school."

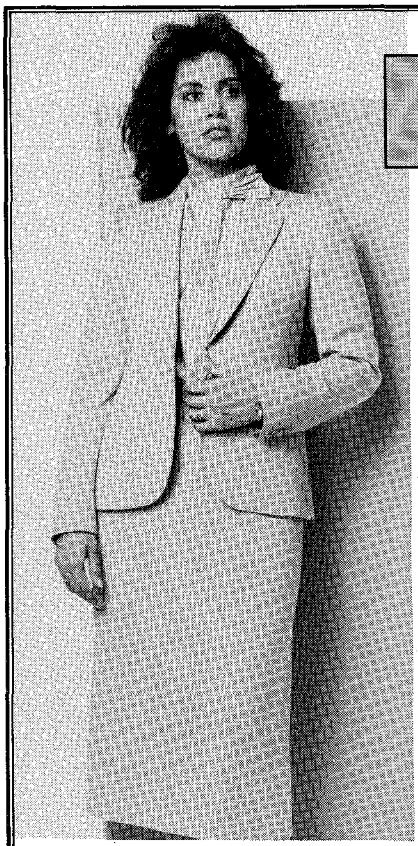
With the smallest college in the Ivy League (2,800 students versus Harvard College's 6,497), Columbia's commitment to undergraduate education has often seemed like the Ivy League's best-kept secret—an Amherst or Swarthmore in a big, urban university setting, with all its intellectual and cultural amenities.

While Harvard undergraduates constantly complain that the only time they ever see that university's great men is at Symphony Hall (or Fenway Park), Columbia students have traditionally been exposed to the university's finest minds, sometimes two of them in the same class. (Trilling and Jacques Barzun used to teach a seminar together.)

"There was a real teaching and intellectual tradition at Columbia," says Morris Dickstein, a Queens College English professor who graduated from Columbia and taught there during the sixties. "Teaching ability really mattered, and it was important to tenure decisions." The faculties of the college and graduate school had remained quite distinct, but then came the budget crunch in the late 1960s, forcing the college teachers to merge with their graduate-school colleagues into single departments. Inevitably, the national trend toward more and finer scholarly specialization threatened to swamp the college tradition. "There are really relatively few college types left who live and die for students and teaching," says Dickstein. "In fact, the college atmosphere, its intellectual tradition, has been maintained more by the students than the faculty." And in recent years, complaints have been rising about the growing impersonality of Columbia's undergraduate teaching.

A more immediate problem for many students was the sad state of their dormitories, which had all the charm of a Morningside Heights single-room-occupancy hotel. Two of the main undergraduate residences, Hartley and Livingston (now Wallach) Halls, were completed in 1907; another, John Jay, was built at the turn of the century; and for years little was done to improve them. Their dingy cells stacked up poorly against the baronial suites of Harvard's "houses" and Yale's residential colleges. Finally realizing that, as graduate-school dean George Fraenkel candidly puts it, "we really missed the boat on housing," Columbia recently renovated Hartley and Wallach, and last year the university opened a luxurious $28.7-million high-rise dormitory complex overlooking Morningside Park. (To keep the students happy on fall weekends, the university is also planning to rebuild its crumbling sports complex at Baker Field, long a symbol of Columbia's physical decay.)

"THE COLUMBIA STYLE IS A KIND of self-criticism bordering on self-denigration," says Fritz Stern, a historian who is now one of the university's three provosts. "As a result, we have neglected to sell ourselves." The buzzwords these days in Low Library and Hamilton Hall, where Columbia's administration plans for the future, are "marketing" and "P.R." So is "Brown," which for most



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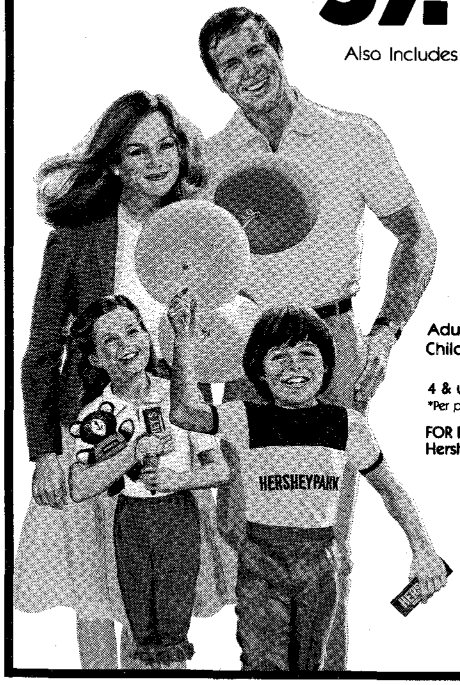

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> **"...Columbia's undergraduate commitment has at times seemed a well-kept secret..."**

Revolt: *Columbia took longer than most Ivy League schools to recover from '68.*

parents around the country with Ivy League ambitions for their children used to be just another color. Then, suddenly, Brown University became the hottest school in the Northeast. In the mid-seventies, just about every bright high-schooler in the country seemed to want to go to Brown. *In Providence, Rhode Island.* Why? "A modern triumph of mass marketing," explains one Columbia official. "But the result is that now Brown has a very good student body."

While Brown was sending a platoon of young, aggressive admissions officers on tours of the nation's high schools and academies armed with computer printouts and marketing plans, Columbia's admissions department, according to Bruce Breimer, the college adviser at New York's prestigious Collegiate School, "was understaffed, underpaid, and underbudgeted for the kinds of publications that help sell a school." Adds Sovern, "Our admissions office, I must say, was not very good."

The result was that Columbia was not getting very good students. "They were taking virtually everyone who applied," says one former faculty member. Actually, Columbia was taking almost half of those who applied, which, in the Ivy League, is not very selective. Harvard admits only one out of seven applicants; Yale accepts one out of five. For many of Columbia's students, "I didn't get into Yale" seemed a very common remark during freshman orientation.

Columbia finally took action, raiding the Brown admissions office for its second-in-command, James McMenamin, who was asked to come up with a new and better-financed recruiting drive. "We're finally getting the message out," says McMenamin, who has already ordered up new computers and a marketing study on how Columbia is perceived by high-school students and their parents. "We can say with conviction that the college experience here is as fine as anybody's."

Hype aside, applications to Columbia were up 8 percent this year, an increase McMenamin attributes partly to a short article in *Esquire*'s college issue last fall written by a recent Harvard graduate, recommending Columbia's "Contemporary Civilization" reading list to *Esquire* readers as "the freshman year you should have had." The preppies, too, more and more of them than ever before, are seriously considering Columbia, which traditionally drew fewer students from the New England prep schools than did the other Ivies. Deerfield Academy, Phillips Exeter, Northfield Mount Hermon all report significant increases in applications to Columbia this year. "For our kids the city has always been the deciding factor, not the academic reputation, which has always been strong," explains Chris Frost, Deerfield's college adviser. "And these days they don't seem to be as scared of New York." Adds Bruce Breimer, of Collegiate, which also had a major increase in applications to Columbia, "My prediction is that Columbia will take off in the eighties, just as Brown did."

IN ANOTHER MAJOR STEP TO ATTRACT better students, Columbia this year finally decided to do what every other Ivy League school had done years ago: admit women undergraduates. Some of Columbia's best students have confided to the administration that they almost did not come because the college was all-male. "It was clear that too many others were not coming, for that reason only," says Michael Rosenthal, associate dean of the

Photograph by Ted Cowell/Black Star.

college, "and we really wanted to deepen our admissions pool."

For 93 years, Columbia has been affiliated with Barnard College, a small women's school located across from the Columbia campus on 116th Street and Broadway. Named after a Columbia president, Barnard has its own trustees, administration, faculty, campus, budget, curriculum, and students (2,600 of them), who can attend classes at Columbia and live in Columbia dorms. But that street between Barnard and Columbia can sometimes be very wide indeed. What Barnard's 32-year-old president, Ellen Futter, likes to call "a healthy sibling rivalry" between the two affiliated institutions has often seemed more like a war between the sexes. Columbians have long denigrated the quality of Barnard's faculty, 59 percent of which is composed of women, as well as its course offerings. For its part, the Barnard faculty has complained that the university's preference for overspecialized scholars rather than teachers with breadth in their fields has, as Annette Baxter, a Barnard history professor, phrases it, "poisoned the atmosphere" in the university, destroying many Barnard departments. (Until this year, the university had a deciding voice in tenure decisions at Barnard.)

Barnard enjoyed its independence, and when Columbia began talking about a merger, the idea struck some Barnard faculty members and students as classic male piggery. "Basically, what they were saying," says Michelle Sevilli, a Barnard junior, "was that they wanted more women so that they could get better men." But Barnard did not want to sacrifice its women to Columbia's needs. So after nearly a decade and a half of discussion and a year and a half of intense negotiations, Columbia decided to go after women of its own.

Many in Morningside Heights think that as a result of Columbia's move Barnard will lose too many good applicants to its neighbor institution and will eventually be forced to merge after all. "Barnard cannot afford to lose its connection with Columbia," says a woman professor at the university. "And a coed Columbia now has all the weapons." Adds Nancy Greenwald, who graduated from Barnard last year, "I'm convinced the place will go downhill."

"We're not worried," insists president Futter, who points out that single-sex colleges for women—particularly Smith and Wellesley—are booming and that Barnard's applications are up 51 percent over the past four years. "Women students need role models, successful women to talk to," says Futter, "and here they look up in front of the classroom and what do they see?"

A look at the Columbia arts-and-sciences faculty shows a mere 61 woman professors, but a closer look reveals that only 17 of them have tenure, according to a study by Joan Ferrante, a tenured professor of English and comparative literature and chairman of the Commission on the Status of Women at Columbia. "Since 1972, when we were formally committed to affirmative action," she says, "seven women—*seven*—have received tenure; during that same period four retired, making our net increase in the past decade *three*." Since 1972, 58 men have received tenure. The administration insists that "good women are hard to find," and Sovern uses the excuse that "there's little movement in the faculty to open up the positions," but Professor Ferrante has compiled data showing that others in the Ivy League have, curiously, had better luck finding women worthy of tenure. Since 1972, for example, Yale has awarded twelve women tenure; Princeton, seventeen.

WITH THE COEDUCATION decision behind it, Columbia's administration is more confident than ever about its future. But the lingering financial worries have been aggravated by cuts in funds for research and student loans. Sixty-five percent of Columbia students receive financial aid, so when, at the urging of the Reagan administration, Congress last year approved millions in cutbacks in federal loan programs for middle-class, poor, and indigent students, Columbia was hit hard. This year, Reagan has asked Congress to eliminate supplemental grants to indigent students, as well as the direct student loans aimed at them, and to trim further the number of grants available to poor students. That brought planeloads of college presidents (and busloads of students) to Washington to protest the cuts and lobby against them. Impressed, Congress in March voted to add $1.3 billion in supplemental funds for student loans, more than $300-million above the figure recommended by the president in the current fiscal year. "If the Reagan administration had got what it asked for," says Sovern, "it would have been stunned at the consequences—*millions* of students would be dropping out."

Despite the financial uncertainties, Columbia's leadership remains confident. "Budget cuts are not going to destroy us," says graduate-school dean Fraenkel. "New York is a hard-boiled place, and so is Columbia; we've had hard times before, during the Depression, World War II." After a decade of slouching through a treacherous tunnel, Columbia seems to be able, finally, to promise its trustees, alumni, faculty, and students, in the words of the Columbia motto, *videbimus lumen,* which, if you have had a good liberal-arts education, you will surely know means "We shall see the light." ■

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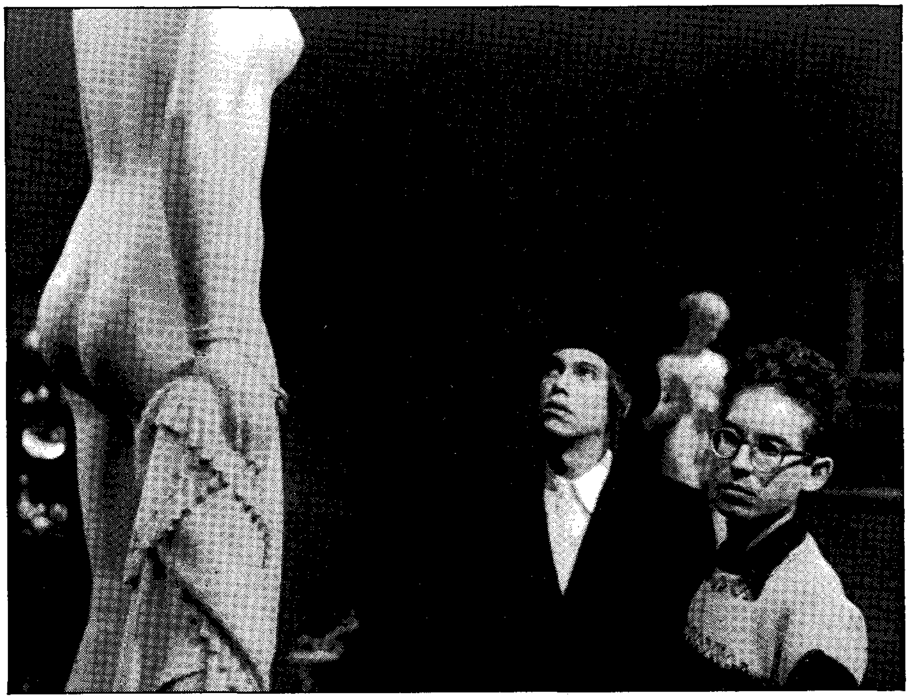
FATHERS AND SONS

"...Earnest, not sanctimonious, *The Chosen* has the good grace to be passionate about a small corner of American life..."



Rites of passage: *Robby Benson and Barry Miller in Jeremy Paul Kagan's film.*

I CAN'T SAY THAT I WAS LOOKING FORward to seeing **The Chosen.** On paper it sounded musty, second-rate, and pious. A movie adapted from a Chaim Potok novel about Jewish family life and religious sectarianism in Brooklyn in the 1940s, starring Rod Steiger, Maximilian Schell, and Robby Benson (two over-the-hill show-offs and one under-the-hill show-off), directed by the aggressive but manifestly untalented Jeremy Paul Kagan (*Heroes, The Big Fix*)—all this excited me about as much as the Sunday-school lectures on the glories of Jewish history that I lied my way out of as a boy. But *The Chosen* turned out to be surprisingly good—not exciting or revelatory, but solid, intelligent, and satisfying. What I admire most is the moviemakers' unflustered confidence in the story they had to tell, their unwillingness to hype the material, to turn it into a modern, urban *Fiddler on the Roof.*

Near the end of the war, two clever, learned boys, sons of immigrants, size each other up warily. Reuven Malter (Barry Miller), a shrewd, guarded, streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The professor is a passionate Zionist, the rabbi a religious fundamentalist who believes that only the Messiah can lead the Jews back to the promised land. They both fight for their sons' loyalty. Unapologetically old-fashioned, the movie embraces an anti-Freudian, Old Testament notion that a boy's relation with his father is the most important moral and psychological condition of his life. Reuven and Danny become inseparable, then get pulled apart by their fathers' fights over Israel; finally, they struggle to find their way back to friendship.

As far as plot goes, that's it. The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is as shameful as if he had been caught masturbating under the stairs. Earnest yet not sanctimonious, *The Chosen* has the good grace to be passionate about a very small corner of American life.

Jeremy Paul Kagan's last movie, *The Big Fix,* was such an incompetent mess that I'm surprised by his craftsmanship here. The director and screenwriter Edwin Gordon, who adapted Potok's novel, know that the Hasidic culture is bound to seem bizarre to most Americans, yet they neither ridicule it nor bend over backward to make the Hasids just like you and me. "Hasidim, but Ah don't believe 'em," quips one of Reuven's friends, and that sums up the movie's tone—amused but awed.

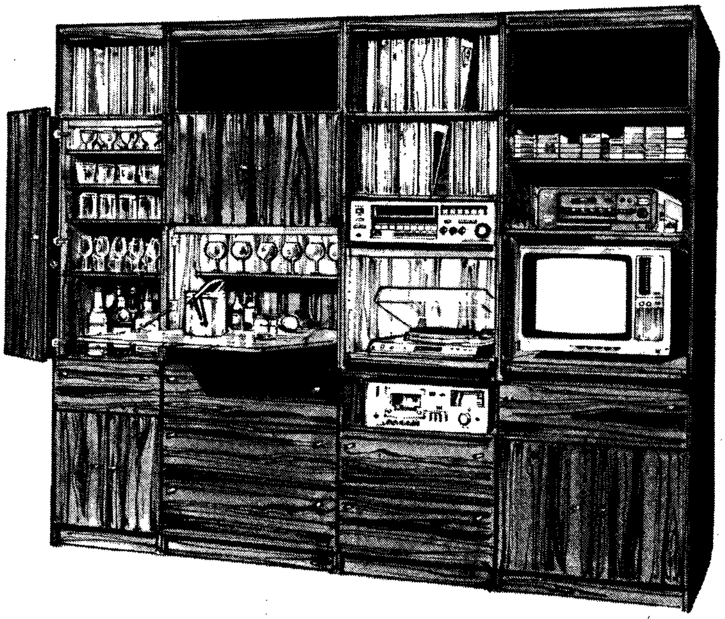
Reuven and his friends on the baseball team are warming up in the school yard when an opposing team, all Hasidim, rounds the corner. Kagan keeps the camera well back, so we can take in the whole group—a line of solemn black ducks with pasty faces, sidelocks, thick glasses, and surly frowns. Later, after the two rivals make friends in classic boy's-book fashion (the black-suited Danny, at bat, bashes the ball into Reuven's face), Danny takes Reuven to meet his father at the small, cramped synagogue and then introduces him into the family circle at the rabbi's house, a brownstone with as many dark shadows as Don Vito's lair in *The Godfather* and a similar atmosphere of consecrated loyalty, faith, and fanaticism. Cinematographer Arthur Ornitz gives a Rembrandt coloration—black against dark brown with upraised faces illuminated by golden light—to the interiors, and Kagan, unwilling to dissolve mysteries, doesn't explain too much. Indeed, the scenes are just remote enough to be fascinating. We don't understand everything the men are fervently singing at the rabbi's table; at a wedding party, we don't realize that Orthodox custom forces men and women to celebrate separately until we see a bride being lifted aloft beyond a fence while men dance jubilantly in the foreground.

Kagan has gotten his two older actors—overcooked hams, God knows—to restrain themselves. Letting his flowing white beard do some of his acting for him, Rod Steiger speaks in a small, quiet voice that creates little pockets of tension and fear. As demanding and capricious as a medieval king, the old man subjects Reuven to a bizarre test: He tells a wandering tale, full of quotations and lessons (Rabbi X said this, Rabbi Y said that), and it turns out that the tale is sprinkled with errors. In another tribe, you might have to wrestle to be accepted; in this one, you have to correct the chief authority. When Reuven passes the test, he is solemnly installed as Danny's friend—being a friend, apparently, is a very serious office, filled with heavy responsibilities.

I must say I found the sweet seriousness of all this charming and even moving. Kagan makes only one mistake with his actors—he lets Steiger, at the wedding party, put one hand to his ear, the other outstretched, in an ecstatic dance that is pure Anthony Quinn. In the *Village Voice,* Arthur Bell has threatened to pull out Robby Benson's *payess* "one hair at a time," but I think Benson is passably good—he acts as attractively as anyone can in *payess,* making Danny stiff and formal, then touchingly curious and eager. The best thing in the movie, however, is young Barry Miller (he was the anxious shrimp who fell off the bridge in *Saturday Night Fever* and performed hysterically as the stand-up comic in *Fame*). Miller must have learned that his dark-browed face and darting eyes strike people as *smart,* for he's calmed down, and by merely illuminating a bright boy's reactions to common experience he carries the movie. He's particularly true and touching in his scenes with Reuven's kindly, hardworking father. Reuven's mother—the professor's wife—has died, and each man knows the other is lonely and deserves more affection than usual. Maximilian Schell, who can soften his undeniably beautiful voice into a cultured croon that makes me slightly sick, hits the right note of professional dedication and relentlessness.

The filmmakers hold to Chaim Potok's schematic resolution of the material, in which each boy, through friendship, absorbs the influence of the other's father. Danny is brought farther and farther into the modern world, and he finally gives up his Talmud, while Reuven, impressed by Reb Saunders's leadership of the shattered Jewish community, moves toward the rabbinate. Without boasting about it, the movie sets up something like an ideal—a community of furious, incessant mental and rhetorical activity, a family system in which allegiance to ideas is fought for but finally not dictated. It's an ideal that applies only to men, of course, so our nostalgia for it is limited and provisional, but it is unlikely to receive, in popular terms, a more decent epitaph than *The Chosen.*

Briefs: Soup for One, THE FIRST FILM BY writer-director Jonathan Kaufer, is another movie about a lonely guy in New York (Saul Rubinek) who searches the singles scene for his dream girl; when he finds her (in the convincing person of Marcia Strassman), he makes himself obnoxious until she accepts him. Only Woody Allen at his most mordantly witty has absolved this genre of its embarrassing infantilism and self-pity. Kaufer, alas, makes the kinds of jokes about singles bars that are made only *in* singles bars, and he seems to find lonely women both stupid and disgustingly lustful. *Soup for One* is the cinematic equivalent of a lanyard—only a parent could love it.... **Smash Palace,** the New Zealand film written and directed by Roger Donaldson, is about the marriage of a brutish, thick-necked racing-car driver (Bruno Lawrence) and an exquisite woman (Anna Jemison) who feels trapped by him and leaves with their child. Since the partners are an obvious mismatch (unlike the husband and wife in *Shoot the Moon*), it's hard to take their troubles seriously as a dramatic situation. The backcountry settings are terribly underpopulated, and the movie could have profited mightily from some lively talk, color, and wit. Donaldson does have talent, but this film is, well, provincial. ▬



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GOLDEN OLDIES

"...Treasurable performances by Welitsch, Varnay, and Reiner from the Met, and by Stokowski from the Philharmonic..."

Steamy Strauss: *Welitsch as Salome.*

IT WAS A HAPPY DAY WHEN THE METROpolitan Opera and the New York Philharmonic finally cut through all the red tape, dipped into their archives, and began to offer the public recordings of historic broadcasts. Of course, dozens of latter-day Robin Hoods got there first, and by some margin. Private discs of Met and Philharmonic performances have been circulating under-the-counter for at least 25 years, but how much better they sound coming from the source and produced with care.

The latest issue from the Met should blow any opera connoisseur right out of his seat: a double bill of *Salome* and *Elektra*, broadcast only five weeks apart early in 1952. Both benefit from **Fritz Reiner**'s electric conducting, but the performances focus on two singers who interpreted these steamy Strauss heroines so vividly that even today their names are virtually synonymous with the roles: **Ljuba Welitsch** as Salome and **Astrid Varnay** as Elektra. Since neither soprano—or Reiner either, for that matter—ever recorded these operas complete in the studio, the Met's four-disc set is a document of real historic importance.

Never having seen Welitsch or Varnay in their signature parts, I can only report on the aural effect, rather different from the sounds we used to hear from Birgit Nilsson when she virtually owned both Salome and Elektra at the Met. No one moved across this difficult terrain more comfortably than Nilsson as she hurled out the notes with her characteristic clarion brilliance and unflagging energy. It was wonderful to experience such an astonishing vocal phenomenon trumpeting forth at the peak of her powers, but something definitely seemed to be missing, and that extra dimension is exactly what makes these discs so special. Nilsson's practical, no-nonsense approach did little more than suggest the outward behavior of two twisted psyches—intelligent, glorious singing, but very much on the surface.

Welitsch and Varnay, by contrast, call upon every dramatic resource at their disposal to create subtly detailed portraits of thrilling immediacy. Beyond that, the singers' individual temperaments and vocal timbres are ideally matched to two roles so different in their expressive requirements. Welitsch's lightly textured, silvery soprano darts through Salome's music with a nervous volatility that fascinates the ear as she transforms this virginal teenager into a crazed creature of frightening amorality. Varnay also sang Salome, but her plangent voice and monumental presence suited Elektra better. Each phrase seethes with an obsessive intensity, yet never at the expense of the soaring lines, which receive full musical value.

The Met has certainly preserved a pair of classic performances, although I'm bound to admit that both artists surpassed even these achievements on other occasions. In 1952, the handwriting was already on the wall for Welitsch, who was then only 38 but whose meteoric career was about to burn itself out. Her Met debut as Salome in 1949, also a broadcast, found her in complete command of the situation, but the superior sound and stronger cast of 1952 no doubt influenced the decision to release the later, less vocally secure performance. Varnay's greatest years, on the other hand, were ahead of her: Tapes of *Elektra* in the late 1950s, after she had left the Met for Europe, reveal an even richer, more responsive voice and a still deeper penetration into the role.

Small quibbles—no one should be deterred from investigating these remarkable discs, especially with all their added musical attractions. Chief among them is the conducting—Reiner's beady eye, tiny beat, and keen understanding of Strauss's glittering orchestral palette inspired the Met musicians to play as if their lives depended on every note. Several of the most distinguished Strauss singers of that era are also on hand—Hans Hotter (Jokanaan), Paul Schoeffler (Orest), Elisabeth Höngen (Klytemnestra and Herodias), and Set Svanholm (Herod and Aegisth). Like the other volumes in this valuable series, the records come in a luxurious felt box supplied with librettos as well as a handsome booklet of pictures and informative essays. The entire package upholds the high standards set by the late Dario Soria, who designed the Met's first eight broadcast sets, and the editorial duties are now in the capable hands of Soria's widow, Dorle, and David Hamilton. The asking price of $125 may seem rather lordly, but the proceeds all go to the Metropolitan Opera Fund (Broadway and 64th Street, New York City 10023). Besides, who could possibly put a price on such treasurable performances?

The Philharmonic's new historic-broadcast album radiates exactly the same sort of deep commitment by an exceptional talent who put art ahead of his career and never settled for routine performances. That may sound like a paradoxical reaction to **Leopold Stokowski**'s conducting—no musician had a bigger ego or cultivated his image so assiduously. In retrospect, though, Stokowski's fabled showmanship now appears less important than how he used it to achieve his musical goals.

The selections on these two records, culled mostly from Stokowski's brief stint as the Philharmonic's principal conductor during 1949–50, provide a glimpse of the many roles he played in shaping the face of musical America between 1905 and 1972: the tireless champion of important new music, leading the United States premiere of Prokofiev's Sixth Symphony in a sizzling

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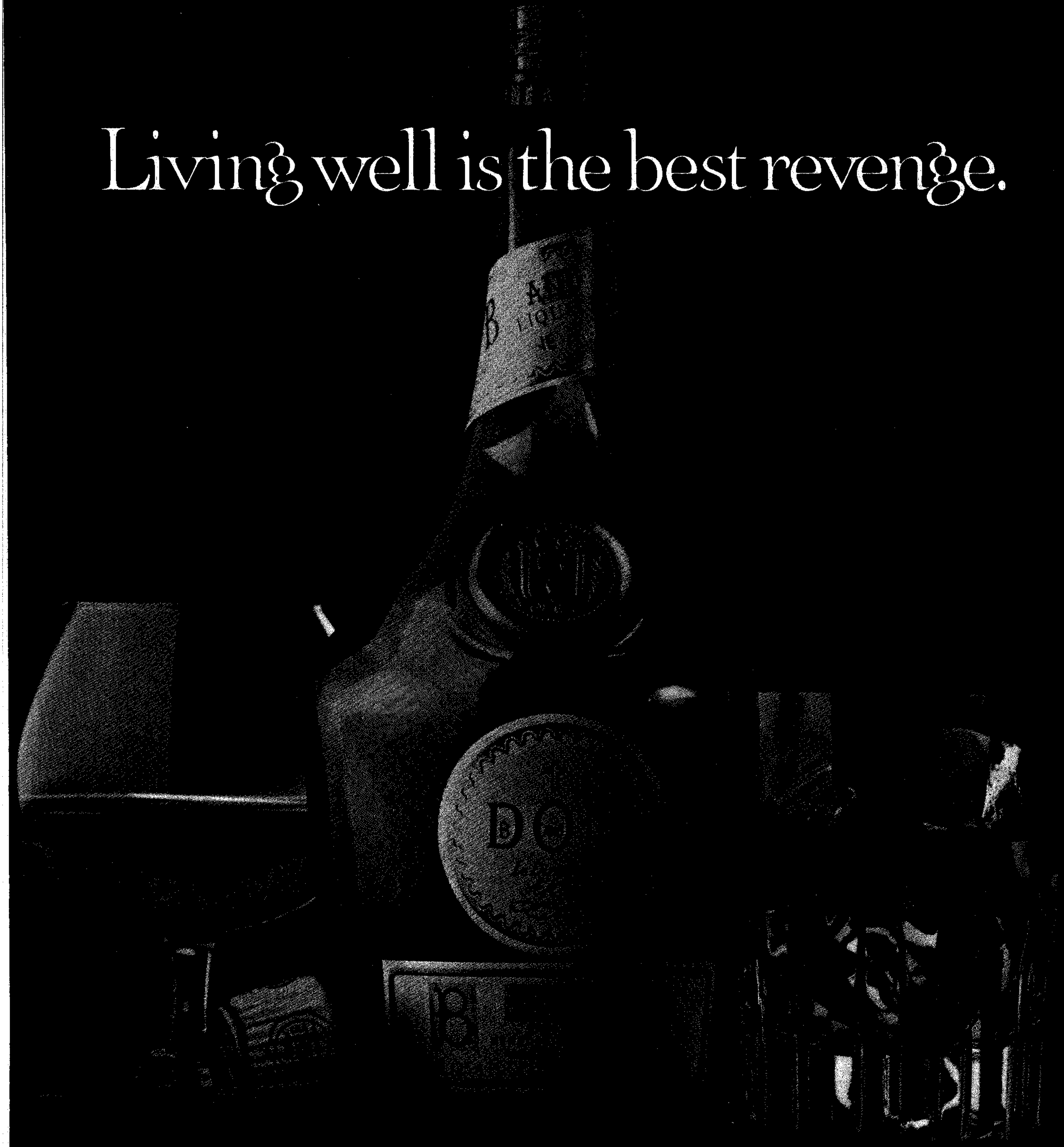
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performance; the promoter of American music with Virgil Thomson's *The Mother of Us All* Suite; the genial collaborator with his peers, Wanda Landowska in a Handel harpsichord concerto and William Kapell in Falla's *Nights in the Gardens of Spain;* the infamous Bach transcriber with three of his most sumptuous chorale-prelude arrangements; and, as an encore, Stokowski, that perpetual fountain of youth, introducing William Bell in *When Yuba Plays the Rhumba on His Tuba Down in Cuba* at a young people's concert.

For a mere $20 to the Philharmonic at Avery Fisher Hall, 132 West 65th Street, New York City 10023, all this joyous music-making is yours—a double-fold album with notes on the music by Phillip Ramey and an affectionate reminiscence of Stokowski by Nathan Stutch, the Philharmonic's associate principal cellist. Aside from a memorial concert by the American Symphony, the last orchestra Stokowski founded in this country, and a celebration at the Curtis Institute in Philadelphia, where the conductor taught for many years, this legendary musician's hundredth birthday, last month, was shamefully neglected, especially by the many record companies whose catalogues he enriched for nearly 60 years. For that reason, the Philharmonic's outstanding album documenting Stokowski in action is doubly precious—records that deserve a place of honor in any collection.

Pop: A-Okeh

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Chicago Blues (EG 37318) re-creates a time when royalty agreements were so meager and so undependable that records were merely a means to make personal appearances more lucrative: Memphis Slim's first contract was for $15 a side and 15 percent of 1 cent per record. Memphis Slim and the amazing Memphis Minnie are represented here, along with a Brownie McGhee cut that pre-dates his association with Sonny Terry (if that's imaginable—they've been recording together for over 40 years), Big Bill Broonzy, Victoria Spivey, and Big Boy Edwards. Unfortunately, these and other little-known artists are repre-

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sented by only one song each. Johnny Shine's Delta blues and Muddy Waters's early sessions share one side, and Big Joe Williams's December 1947 recording session is reproduced in its entirety. It fuses his driving vocals with the harmonica wailings of the original Sonny Boy Williamson—a collaboration never to be repeated: Williamson was murdered six months later.

The *Western Swing* discs (EG 37324) show how the most improbable mix of styles merged into a delightful and now legendary sound. Country fiddles—firmly in the Scotch-Irish folk tradition—and hillbilly vocals mixed with minstrel-show reels and hot dixieland-jazz licks. There's a bit of the Central European polka and waltz thrown in for good measure, not to mention the Cajun sound from the Louisiana bayou and the *nortero* music of northern Mexico. Bob Wills and His Texas Playboys were the hottest, most charismatic, and most visionary of the western-swing bands. Jumping along to a 2/4 dance beat, Wills set the white-man-playing-black-music precedent that would make rock 'n' roll possible.

The *Jazz* collection (EG 37315) spotlights the small bands of the late forties and early fifties, though the side devoted to Arnett Cobb could be described as the little-big-band sound, so carefully are seven instruments used to give the texture, if not the power, of a larger orchestra. There are also magical bits of Babs Gonzales practicing the new art of jive vocalizing. The 21-year-old Ahmad Jamal (born Fritz Jones) takes up one side with his understated, airy piano flights, and Wild Bill Davis and Mary Anne McCall are featured.

Though many of the artists on the *Rhythm and Blues* collection (EG 37649) made their most notable recordings for the labels that challenged Okeh's domination of black music in the fifties, the set contains Big Maybelle's pre–Jerry Lee Lewis "Whole Lotta Shakin' Goin' On" and the recording of "I Put a Spell On You" that turned Jalacy Hawkins into Screamin' Jay Hawkins. There's the "kid sound" of the Schoolboys, the beginnings of doo-wop, and even a song featuring (briefly) Willie Mays.

The *Soul* collection (EG 37321) is actually a documentary on the career of record producer Carl Davis, who reactivated the Okeh label in 1962 and put together a roster of artists, writers, and arrangers to rival Barry Gordy's Motown assembly line in Detroit. The best of Davis's house writers was Curtis Mayfield, who composed 12 of this collection's 24 songs. The greatest of his artists was Major Lance, all of whose big hits are here. But most obvious throughout is Carl Davis's brassy, thumping production, truly the signature of Chicago soul. — **Tom Bentkowski**

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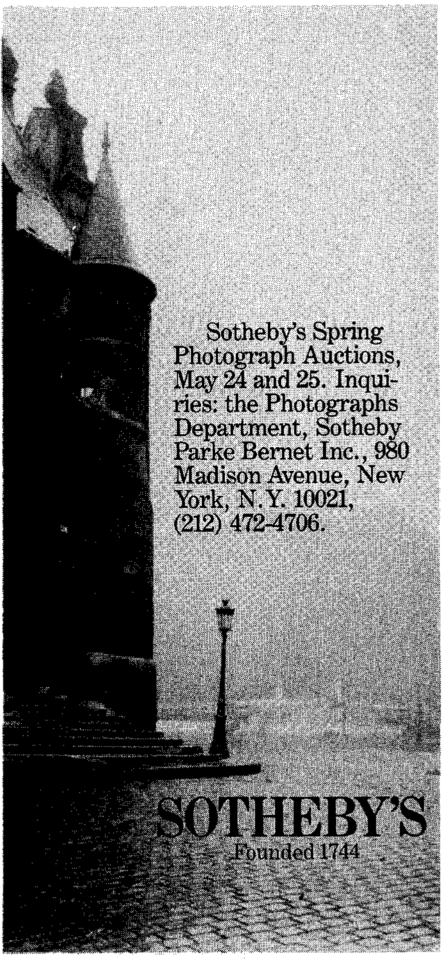

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Photograph by Tohru Nakamura

Art/Kay Larson

THE FIGURE OUT OF FOCUS

"...The Whitney's show is a confession of the decade's failure to heal the split between realist and abstract art..."

THE WHITNEY MUSEUM SELDOM OPENS two shows at once; then why is this month different? On the fourth floor, Nam June Paik becomes the first video practitioner ever to get a brass-band retrospective from a major Manhattan museum. And on the second floor, a bunch of artists who put the human figure into their work—however mangled that figure might be—are honored as belonging to a tradition that "goes all the way back to cave painting." The Whitney, it seems, is playing politics. Nam June Paik is the best-known, least offensive, most assimilated video artist in history, yet his work is apparently scary enough to merit an antidote two floors below. And what better cure-all than figurative art, which wouldn't frighten away even skittish aunts from Ohio?

The palliatives are not just unpalatable but also unworkable. Paik's banks of video tubes are less invitations to adventure than saunters down memory lane. And **Focus on the Figure: Twenty Years** is not soothing but aggravating. So disturbing is its hidden agenda, in fact, that a look at video will have to wait a week. For the moment, something is gravely wrong on the second floor.

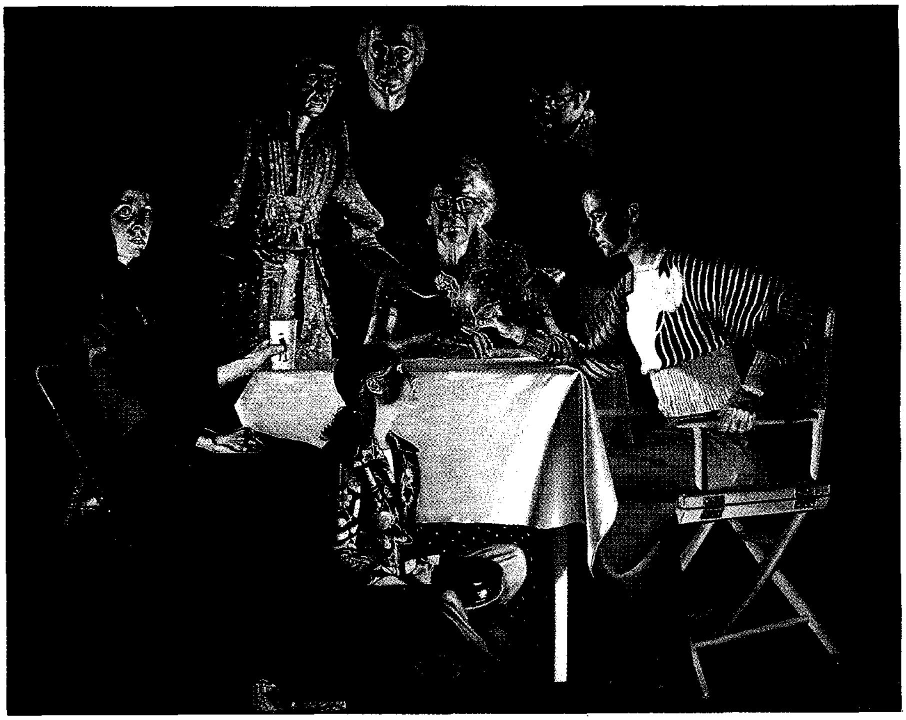
"Focus on the Figure" does exactly the opposite of what its title suggests. The viewpoint is not focused but diffuse (or defused). And the mix of artists is bizarre. Jack Beal, Alice Neel, and Alfred Leslie might be called figurative painters, but what of Julian Schnabel, David Salle, Jedd Garet, Robert Longo, and Joan Brown? Philip Pearlstein is okay, but what could he have to say to Andy Warhol, Roy Lichtenstein, or Robert Kushner? Hanging 23 such artists must have been a nightmare. Paintings have been plucked out of the past two decades like potted plants dug from their native soil and gathered in an overheated storefront in Chelsea; you can almost see them wither on the walls. And yet this exhibition is miraculously instructive—more so, in fact, than a better figurative show could ever be.

"Focus on the Figure" is based on an apology. At first sight, the apology is aimed at Beal, Leslie, and other realists who seldom make it into theme shows (unless realism is again being "revived") and who often feel excluded from the arguments over contemporary modernist issues. And since the younger new-wave or neo-expressionist painters *are* putting the human form back into near-abstract art, the time must have seemed right to take a broad look at artists who use the figure in any fashion.

But behind that notion is a further apology—a confession of failure, in fact. Not just the Whitney's failure, nor the decade's, but the failure of several generations of artists and writers to confront one of the central biases of twentieth-century thinking. The very phrase "figurative art" is loaded with hidden explosive content. Since the fifties, it has invoked that-which-it-isn't—namely, abstract art. To be abstract is to be in the vanguard; to be figurative is to resist moral advance. Lest it seem that I am overstating, consider this: "Naturalism belongs totally to the animal ideas, such as technique and mechanics," wrote the Russian avant-gardist Kasimir Malevich, early in the century. "Only the abstract elevates [human beings] to a truly higher spiritual level."

The human figure has become a prisoner of war. The Whitney has tried to play at diplomacy by calling a truce among the factions. But such a position only perpetuates the fallacy that there *is* a war. A walk through the exhibition argues not for truce but for a different definition of the relation between figurative art and abstraction. Jack Beal and Julian Schnabel, for instance, really don't have much to say to each other; that observation is far more interesting than any that might come from stretching the truth to fit the frame of contemporary anxiety. "Focus on the Figure" tries to prove a tautology. But within late modernism, the split between figurative art and abstraction is a bogus issue, a phantom of language. The inclusion of two of William de Kooning's "Women" brings the point home: Done just as he was about to jettison the image, the figures fade away in a sea of paint, becoming both abstract *and* figurative. At this point, the modernist tautology twists into a Möbius strip.

The right to use the human form for differing ends by now should be as well established as the right to free assembly. Artists at the Whitney accordingly look elsewhere for their allegiances: to Pop,



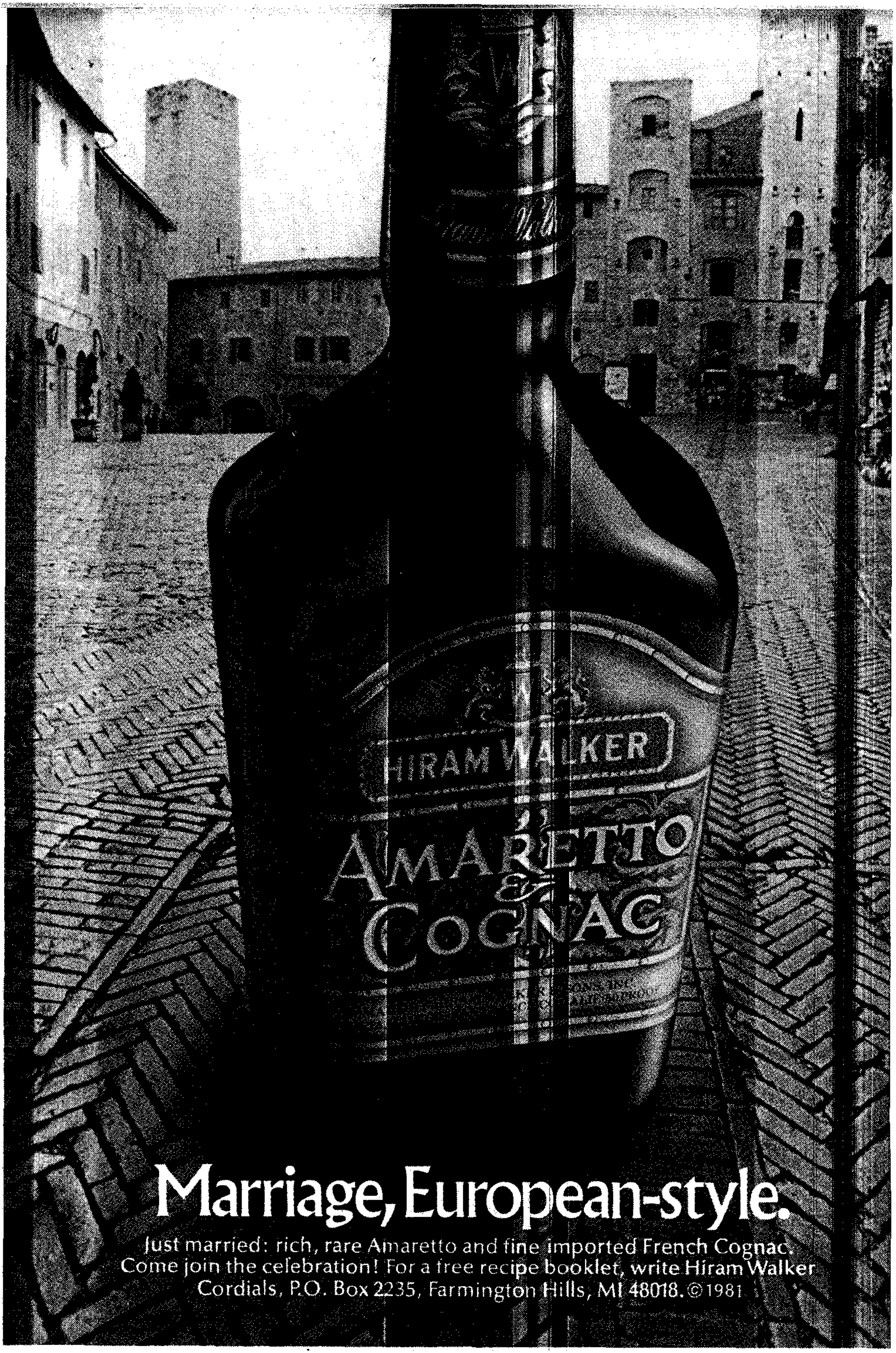
Brown study: *Alfred Leslie's* A Birthday for Ethel Moore, *at the Whitney.*

or new wave, or Chicago Imagism, or Abstract Expressionism. Most know that an image is by nature abstract, manipulable, rich in both emotional associations and formal potential. Malevich's rigor belongs to history; most critics now take some mix of modernist "purity" and "impurity" for granted. Those who do not, seem to secretly loathe abstract art and to use figurative artists as a weapon in a war of reaction.

A small group of artists at the Whitney do paint the human figure, and they don't have clear affiliations with another ism. Beal, Leslie, Pearlstein, Alice Neel, Gregory Gillespie—none of them fit the figurative category well, but they *do* all fit it badly. Still, the crucial question for each is "Who are your heroes?" Beal and Leslie are former Abstract Expressionists who have perfected a modernist-mannerist style that refers simultaneously to Cézanne, Caravaggio, and the Baroque. Beal's allegorical painting at the Whitney poses five figures within Cézanne's foreshortened "tabletop" space; the raised fists and rippling muscles of the men playing cards are flooded with rococo backlighting. Leslie combs through Caravaggio and the Dutch Mannerists, Grünewald and the master of chiaroscuro, Georges de la Tour. Dramatic darks and lights spill over *A Birthday for Ethel Moore.* But Leslie has the last word on his Dutch and French sources—the lighting comes from several directions, giving *Birthday* the air of a seance. Perhaps the woman who holds a candle in her hand is invoking the spirit of de la Tour, the master of candlelit meetings.

Gregory Gillespie also finds heroes in other centuries, especially the sixteenth. He has duplicated Renaissance glazes until every nuance on the skin of his bare-chested *Self-Portrait (Torso)* is captured with astonishing (and brazenly archaic) fidelity. How could he occupy the same category as Alice Neel, who paints with a distinctly twentieth-century improvisatory bravado?

If Neel is a psychological realist and Gillespie is a medievalist, then the only remaining candidate for the "figurative" category is Pearlstein. The figure is all he paints, and his allusions are entirely modern. The infinite shadows that fall across his models' pale skin, and the close scrutiny of Oriental rugs and grainy wood floors, are a little baroque, perhaps, but the exaggerations are the result of a style refined until it feeds only on its own rules. Pearlstein is too inflexible to be an amiable ambassador for figurative painting; besides, a one-person category is a logical contradiction. Where are the younger artists who might challenge his predictability? Unfortunately, the Whitney hasn't told us; it has given us nothing but old news. (Through June 13.) ■



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By Nancy McKeon and Corky Pollan

Flower Power

For the next couple of weeks, those magnificent patches of yellow dotting Park Avenue won't be taxicabs bringing Wall Street execs back uptown but 82,000 giant Darwin hybrid tulips in full spring bloom. Paid for and planted by the families and businesses along the avenue, the five-acre garden should be at its colorful best (weather permitting) for the next ten days from noon to one each afternoon, when the blossoms open their buttery-gold petals to the sunshine. Next on the agenda: begonias that will bloom from June until November.

PARK AVENUE MALLS PLANTING PROJECT
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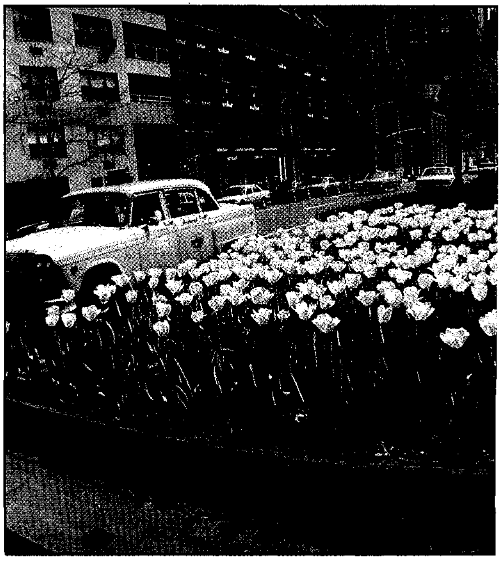

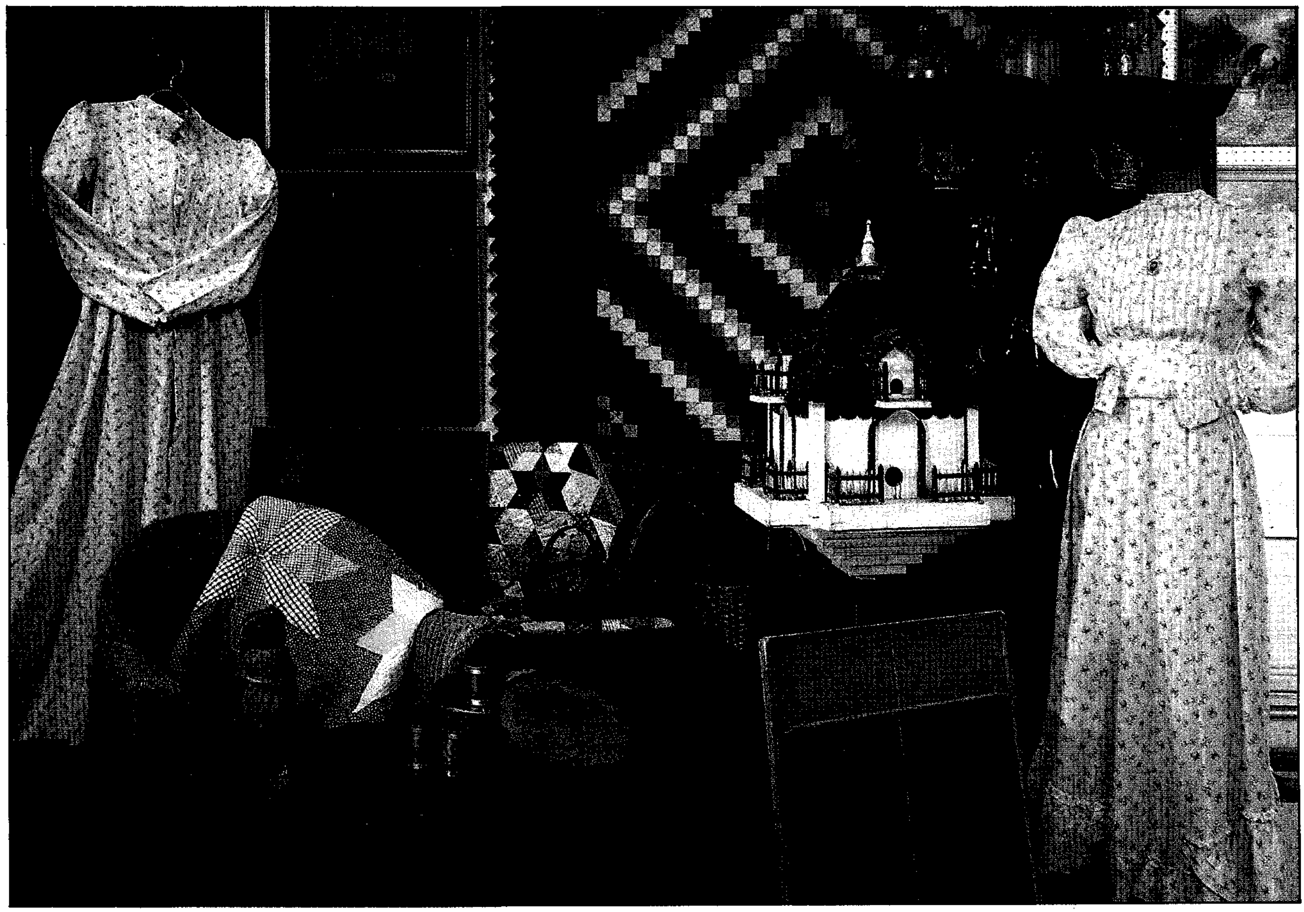

Show and Sell

Urban strategists whose hearts are in the country drive hundreds of miles each weekend for the chance to bid on a jumble of rustic treasures such as these. But the Greenwich Auction Room isn't in the country—it's in the Village—and this "weekend fair" will take place in the middle of next week. During the preliminary peek we took at the offerings, we fell in love with several things. Our favorites: a primitive, painted walnut-and-pine open kitchen cupboard (right) from New Jersey, circa 1840 (it is estimated that it will go for between $800 and $1,200), and a Victorian birdhouse with its original green and white paint (on its own stand, estimated at between $200 and $500). Other irresistibles include a painted blanket chest, calico dresses, baskets, a Windsor settee, circa 1810, Hudson River School paintings (plus one portrait in a painted-grain frame), and quilts, including a magnificent "Sunshine and Shadow" Amish quilt (hung on wall), circa 1930. Refreshments? Fried chicken and apple cider, of course.

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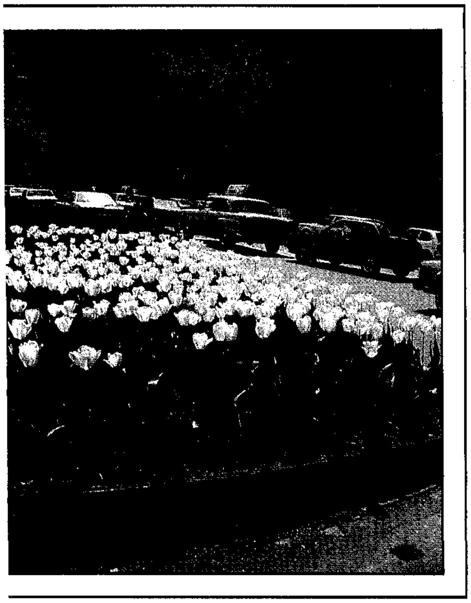
Photographs: top, Andy Levin/Black Star; bottom, Ricardo Salas.



Moving Pictures

"When I take pictures for magazines," says photographer Jody Caravaglia, "I think of them as little postcards telling my friends what I'm up to." When, a couple of months ago, Jody and colleagues Roberta Brangam and Barbara Kerr formed Mercury's Vision to hand-tint their photos and make them into pins, they began to think of them as "little walking exhibits" of their work, letting *everyone* in their path know what they're up to. Although the images exist in multiples (such as *Paris, Botanical Garden, Laundry in Hoboken,* and *East River Skyline,* shown here), each is hand-tinted differently to be a unique work. If landscapes and cityscapes from places as far-flung as Mexico and China and North Vietnam ($10 each) are not compelling enough, you can take a picture of your own favorite person or scene and order a custom pin from Mercury's Vision (prices upon request).

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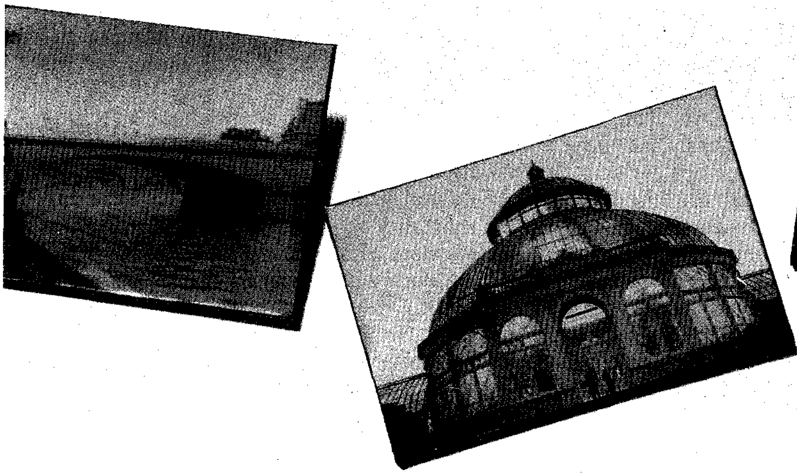

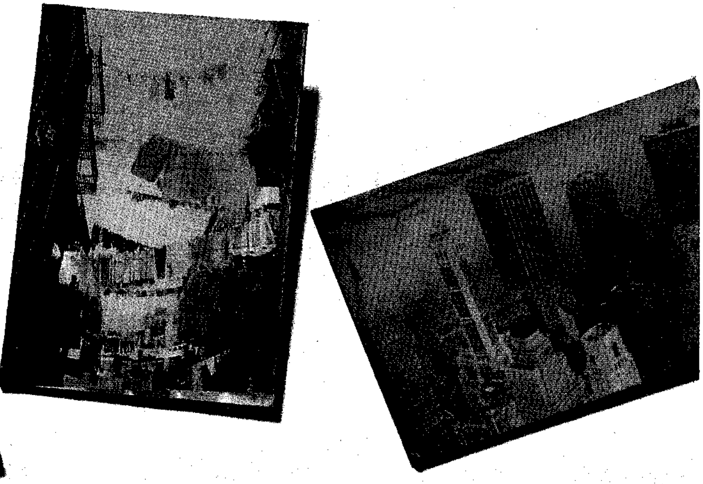

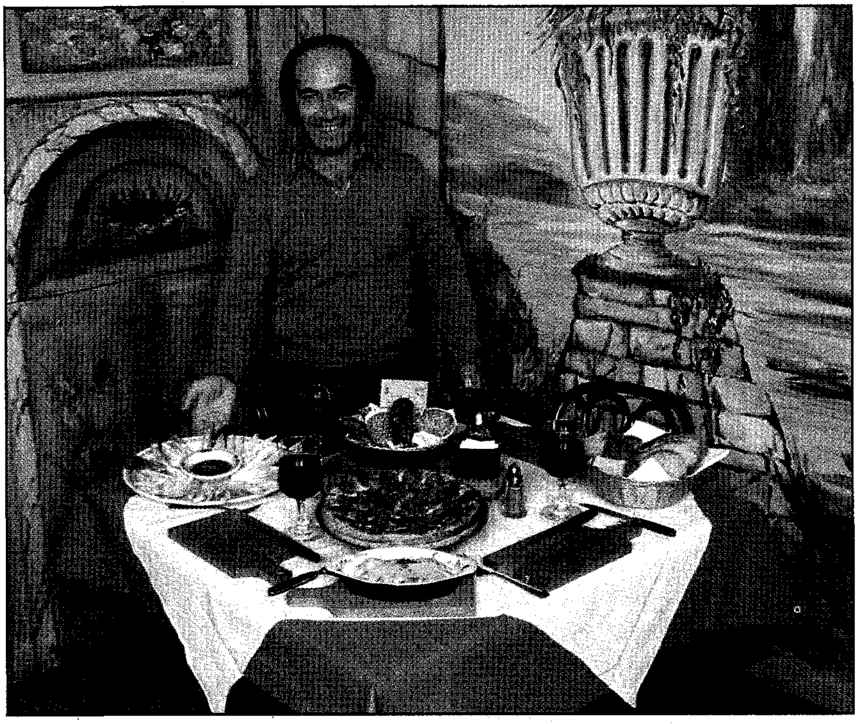

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Il Boconcinno: It's a snack, a taste, a new café run with Roman flair. In this serene room, with elegant blue tablecloths, all the salami you can cut from the bountiful basket at the table is $3.25 (served with crunchy Italian bread). Or try the fried garlic bread (gasp!), 50 cents for two slices. The Gilberto Petrucci pizza (named for one of the co-owners), generous for two, is golden and airy (plain, $4.50; with as many as five different ingredients, $7) and good with a solid red wine ($1.50 a glass). Savor baked Italian bread, slathered with melted mozzarella ($2.50) or garnished with smoked salmon ($4.50) or prosciutto ($4). Munch some sliced fennel dipped in olive oil, salt, and pepper ($1.75). And for a mellow ending, try chef and co-owner Frank Angileri's cheesecake, a fluffy family secret ($1.50 per slice). **—Colette Rossant**

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Books/Denis Donoghue, James Q. Wilson

MAD, BAD, AND DANGEROUS TO KNOW

"...Simpson's memoir tells of poets who killed themselves, drank themselves to death, lived lives of manic violence..."

Eileen Simpson and John Berryman: *A marriage made of love and recklessness.*

Poets in Their Youth, *by Eileen Simpson, Random House; 227 pages; $15.50.*

EILEEN SIMPSON PRACTICES PSYchotherapy and writes fiction. In 1941, when she met the poet John Berryman, she was more interested in love than in fiction or therapy. Berryman's head was full of W. B. Yeats, a poet whose mastery he acknowledged by reciting his poems and wearing a flowing tie. Eileen and John married in October 1942. The marriage lasted, with ups and downs, till 1953, when Eileen couldn't take the downs any longer.

Poets in Their Youth is Eileen Simpson's memoir of her years with Berryman. She married him, it appears, out of love and recklessness: She didn't spend much time or spirit estimating the risk that he would give her a dog's life. In the event, the years turned out not too badly. Mrs. Simpson doesn't run to intimate detail; she doesn't invite the reader to draw up a chair. She doesn't say what Berryman was like in bed or at the breakfast table. There was no boredom, anyway: a lot of joy, a lot of depression, low spirits, despair. As marriages go, it was not a disaster. In its later years Mrs. Simpson had a lot to put up with. Berryman's drinking got heavier and more determined; flattered by women, he took them to bed. When his work wasn't going well, he was morose. But Mrs. Simpson gives the impression that, on a careful balance, her life with Berryman was more often good than bad.

Living with Berryman meant meeting his friends: The list includes Delmore Schwartz, Robert Giroux, Mark Van Doren, R. P. Blackmur and his terrible wife, Helen, Allen Tate and Caroline Gordon, Erich Kahler, Randall Jarrell, Edmund Wilson, Dylan Thomas, Robert Lowell and his wife, Jean Stafford, Dwight Macdonald, and (briefly) Theodore Roethke. Blackmur is well described, living high in Princeton and wanting to live higher. The most vivid sketch is of Jean Stafford, writing, drinking, teasing Lowell for his endless revisions, as if he began a poem "To Jean: On Her Confirmation" and kept tinkering with it until it came out as "To a Whore at the Brooklyn Navy Yard."

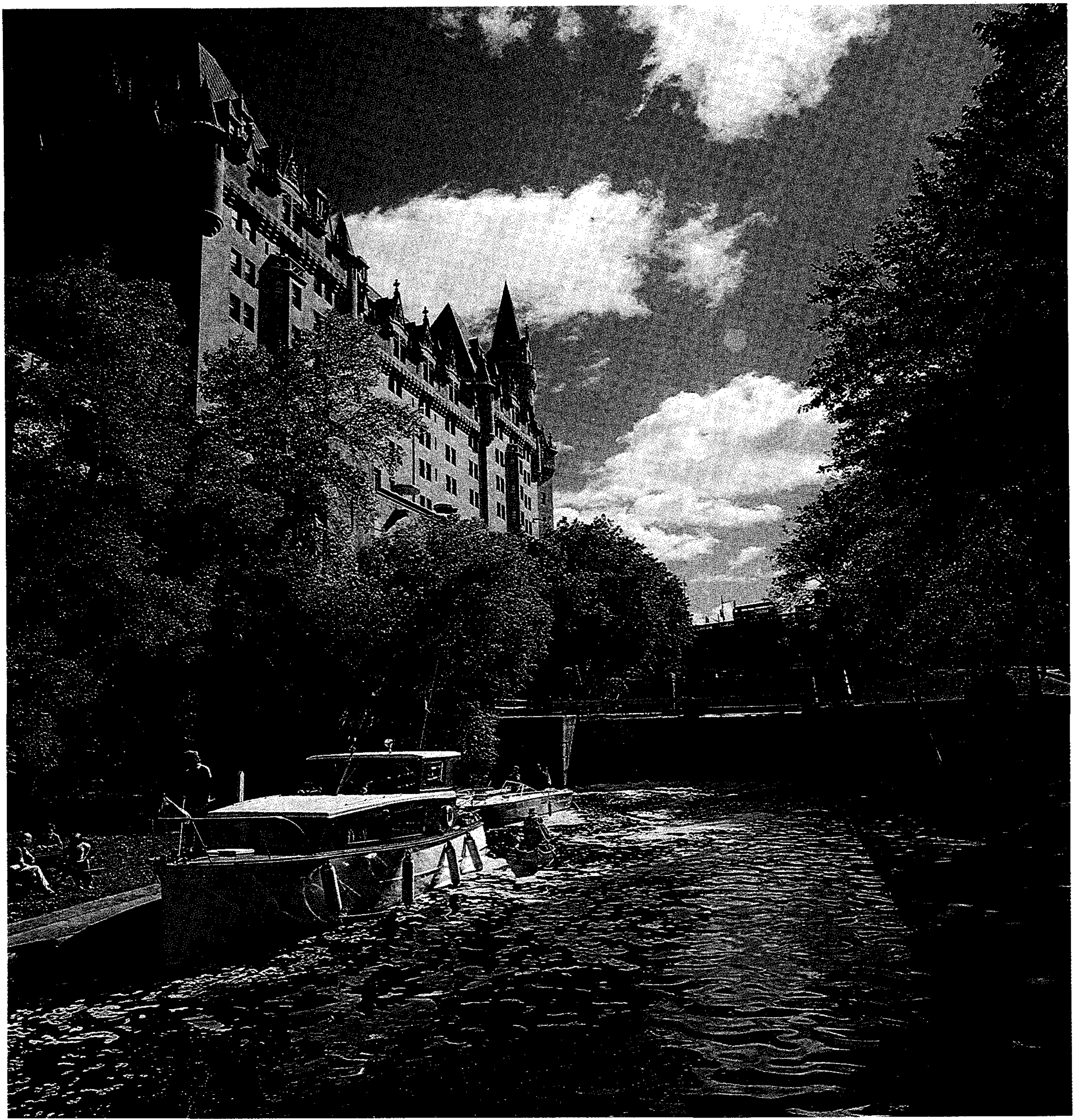
When Eileen's marriage broke up, in 1953, she made another life for herself with a profession and, after several years, a new husband, Robert Simpson. Berryman went from one drink to the next, writing compulsively more than compellingly. His last work was dismal stuff, especially the poems in *Love and Fame.* On January 7, 1972, he killed himself. Eileen Simpson mentions a crucial reason, the fact that Berryman's father had killed himself. During his last years, the poet felt that he was fated to follow his father into suicide. The name "Berryman" was not true. After the death of the poet's father, his mother married a man called Berryman, and her son John took his stepfather's name. But Berryman seems to have felt that his true name would have to be spoken again, and that the acknowledgment would have to take his father's form, suicide.

The title of the book comes from Wordsworth's "Resolution and Independence": "We Poets in our youth begin in gladness;/But thereof come in the end despondency and madness." Eileen Simpson hasn't pursued the theme, although Wordsworth's poem gives several phrases that bear upon such a life as Berryman's: "the fear that kills" and "the hope that is unwilling to be fed." She wonders why so many poets of Berryman's generation killed themselves, drank themselves to death, lived lives of manic violence. But she hasn't gone beyond the wondering. Psychotherapy hasn't given her an answer she is ready to disclose. There is a cynical answer: Many people who aren't poets kill themselves, drink themselves to death, and live manic lives. But a better answer would be that many writers of Berryman's generation felt that they had to emulate not only their natural fathers but their poetic fathers, and, more particularly, that, as late-Romantic poets, they had to fulfill the tradition of the doomed poet, sacrificial victim for his time.

Wordsworth's poem has a telling phrase: "By our own spirits are we deified." The line can be translated or deflected into this: We poets achieve immortality by our own spirits, the limitlessness of our desire and ambition, the violence with which we insist upon completing the tradition we are fated to inherit. In an afterword to the English edition of *Love and Fame,* Berryman added this gloss: "Just one more doomed old fashioned type (for all his paraphernalia of modernity—flouting morality &

Denis Donoghue is the author of The Sovereign Ghost: Studies in Imagination *and* Ferocious Alphabets. *James Q. Wilson is the Henry Lee Shattuck Professor of Government at Harvard University.*

Photograph, right: © 1957 by Rollie McKenna.



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national borders, etc.): The Romantic." Yes, that's fair comment, though not the whole moving story. —**D.D.**

The Underclass, *by Ken Auletta. Random House; 336 pages; $17.50.*

THIS SPLENDID BOOK SHOULD FOREVER dispel the myth, fostered by socialists and libertarians alike, that the poverty of America's underclass—delinquent dropouts, welfare mothers, addicts, and ex-convicts—is simply the result of having too little money or too few job opportunities. It should make clear that there is such a thing as a culture of poverty and that, whatever its original causes, it finds expression in persistent patterns of low self-esteem, an unwillingness to accept responsibility, and a fear of dealing with the larger society. And it should make evident that imaginative programs designed to help such persons are of little value unless they include a conscientious and systematic effort to evaluate the results of these programs. This book should do all these things, but it probably won't.

Its failure will not be the result of any shortcomings of its author, who has given us a vivid, sympathetic, and yet dispassionate account of the valiant efforts of the Wildcat Skills Training Center, in Manhattan, to equip 26 members of the underclass with the personal and vocational skills necessary to find and hold jobs. The failure will arise from the ideological mind set it must overcome in so many of its readers, a mind set that blames either society or the poor for the existence of an underclass and that unfailingly invents and discredits one program after another without seriously asking, "What works?"

The 26 men and women who are the focus of this book were enrolled in Basic Typing 27 and in a "life skills" course. They were all in prison, on drugs, or on welfare, or they were school dropouts; most met two or three of these criteria. They were paid (initially $105 a week) to attend the classes, which, in combination with other courses and work on the job, lasted about a year. To the eternal credit of the program's inventors (Mitchell Sviridoff and William Grinker, then of the Ford Foundation, and Herbert Sturz, then of the Vera Institute), the progress of these people was compared with that of a similar group of untrained members of the underclass. The Manpower Demonstration Research Corporation (M.D.R.C.), which sponsored the program, has published its findings; they are summarized by Auletta and given meaning by his day-to-day account of how these people fared in B.T. 27 and in the lives that they and others like them lived.

By the end of the courses, more than half had dropped out. Welfare mothers and addicts did the best—compared with those in the control group, those in the M.D.R.C. program were more likely to get and hold jobs. The ex-convicts and the delinquent dropouts did no better than they would have had they stayed on the street.

The reality behind those stark figures is found in Auletta's account of the life-skills class, led by a dedicated teacher, Howard Smith, a pseudonym for a black man who had been a heroin addict, welfare cheat, drug peddler, and convict. Smith knows more than any white liberal about racism and exploitation, but his message to B.T. 27 was very different: If you blame the system, you will fail; you can succeed if you take responsibility for yourself. "You can actually get comfortable blaming whitey or the system for discrimination and racism. . . . If you're not careful it can become a convenience." Smith struggles to implant positive attitudes and to counter what he calls the "welfare mentality." He tries to teach his students punctuality and dependability, how to speak and write, how to manage a job interview. He knows the odds are against him—for many persons, welfare pays nearly as much as the jobs the students can find, and crime pays more. And, in any event, old habits die hard. Those habits are fostered in large measure, he believes, by the female-headed family.

For the students who succeeded, the sense of accomplishment was great, and they gave credit to the efforts of those who tried to help them. But even after the careful research by the M.D.R.C. and by Auletta, no one knows why some succeed and others fail, or how best to interrupt the tangled pathology that traps people in a cycle of welfare dependence and street hustles. Auletta studied the white rural underclass in Appalachia and found much the same culture of poverty, but with one important difference: The mountain dwellers display passivity; the city dwellers express hostility.

Auletta's book vividly portrays in close-up detail what we should have been studying ever since the problem was brought to our attention by E. Franklin Frazier, Oscar Lewis, and Daniel P. Moynihan (who in the 1960s was excoriated by some blacks for saying what many blacks themselves say to Auletta). But we have not. The urban underclass has become not a topic of study but a theme for rhetoric, not a problem for analysis but an object of slogans. The underclass is only a small part of America's poor, and different from the rest, but it is the part that never gets smaller or less self-destructive. As much as anything else, Auletta's book is a call for the intellectual honesty and political courage to face our problems directly. —J.Q.W.

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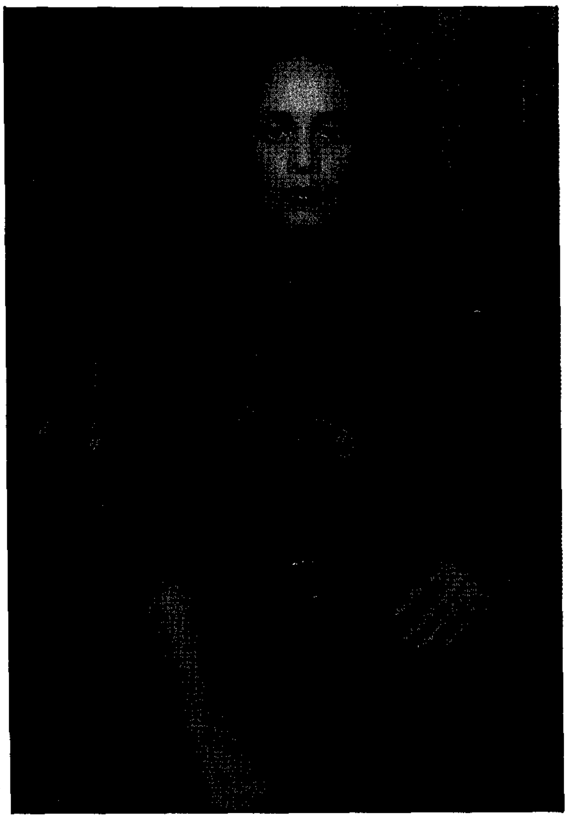
On Film/William Wolf

FLYING UP FROM RIO

"...'I want more than international stardom for myself,' says Sonia Braga. 'I want Brazilian cinema to become a star'..."



Eu te amo: *Sonia Braga of the Brazilian* I Love You.

BRAZIL IS OFFERING THE WORLD ITS most appealing export since coffee, nuts, and Carmen Miranda. Her name is Sonia Braga, the actress who first delighted international audiences in *Dona Flor and Her Two Husbands.* She is about to join Marcello Mastroianni in her first American-produced film, *Gabriela,* which will be made in Brazil by M-G-M/U.A. Meanwhile, New Yorkers can see more of her—lots more—in the latest Brazilian import, *I Love You.* Another Braga film, *The Lady on the Bus,* is due for release here in the fall.

Little about Braga in person suggests the glamour, sexuality, and dramatic power that she projects onscreen. Devoid of makeup, casually dressed, her black hair severely pulled back, she looks deceptively untheatrical. But before the camera she becomes a sensuous, commanding personality.

The people who would seem to have contributed least to Braga's new film are the costume designers. In *I Love You,* which Arnaldo Jabor wrote and directed as a kind of encounter session between Man and Woman, Braga and co-star Paulo César Pereio spend much of their time undressed. But the actress feels the public reaction to the nude scenes is excessive. "You men!" she exclaims. "Look again—it's not really as explicit as you might think. You see almost as much on the beach in Brazil. I was in the chorus of *Hair* on the stage, and my grandfather applauded when he saw me naked. He had taught me not to be ashamed of my body. Putting your emotions onscreen is more difficult. Then you are more naked. Being nude emotionally is difficult for everybody, not only in movies."

Because Braga speaks very little English, Jabor interprets for her, now and then contributing his own views of her special qualities. "Sonia is one of the best actresses in the world, for cinema," he says. "She's good in the theater, but she has a certain cinematic aura difficult to describe—something Monroe and Harlow had, something Jeanne Moreau has. The minute the camera comes near her and you say 'Shoot,' she completely transforms herself. She's beauty and the beast, she's reality and fiction."

Braga's rapid rise to fame in Brazil began in television soap opera, which is considered more important there than in the United States. "We have soap opera in the morning, afternoon, and evening," she says. "They are popular prime-time programs. *Gabriela* was originally done as a soap and shown at 10 P.M. for six months. Soaps are watched by some 40 million people out of a population of 120 million. But since 1979 I've stopped doing them because I'm devoting my life to movies."

Now 31, Braga has been acting since she was 14. She was born in the small southern-Brazilian town of Maringá. Her father died when she was eight, leaving eight children. "I don't think we have to suffer in order to learn," Braga reflects, "but being poor—not beggars, but poor—was in a way fortunate because I know much more about life than someone who hasn't had that experience." She left school at fourteen and took odd jobs to help support her family. A walk-on part as a princess on a children's television program propelled her toward an acting career. At seventeen she appeared in her first soap, and at nineteen she made the first of her eight films. Stars in Brazil earn far less than they do here. (She received $2,000 for *Dona Flor,* $10,000 plus a percentage for *I Love You,* but struck what she calls a "much better deal" for the upcoming *Gabriela.*) However, by Brazilian standards she has done exceedingly well.

Gabriela, set in 1928, is based on Jorge Amado's novel *Gabriela, Clove and Cinnamon.* "I play a beautiful character who comes to a port city," Braga explains. "She is like a wild animal—she can't stand shoes. She's a good cook, but she is so dirty you can't see her face. Mastroianni has a restaurant, and when he loses his cook he comes to what we call the slave market to look for help. When she sees him she says, 'Handsome man,' and he looks at her, seeing how dirty she is. But he takes her home, cleans her up, finds she is beautiful, and begins to change her. The story is really about changes in people and society, as if you put a camera in the sky and looked down on the city." She has not yet met Mastroianni, but knows his films and is excited about the prospect of working with him. "An Italian is like a Brazilian," she says.

Braga hopes that by playing strong female characters she has helped women in her country to be more assertive. She adds, however, that despite some advances for women, not much has changed. "All the problems you have in your country we have in Brazil," she says, "but it is worse because of the poorer economic situation. Ideas from the United States have helped make some progress, but the men are still so macho. A worker would not mind if his wife works—he needs the money. But if she sleeps with someone else, he may kill her with a knife in the belly, even though he may sleep with whores himself. Two years ago there was a plague of wife killing. Not one of the husbands

Photograph by Larry Williams.

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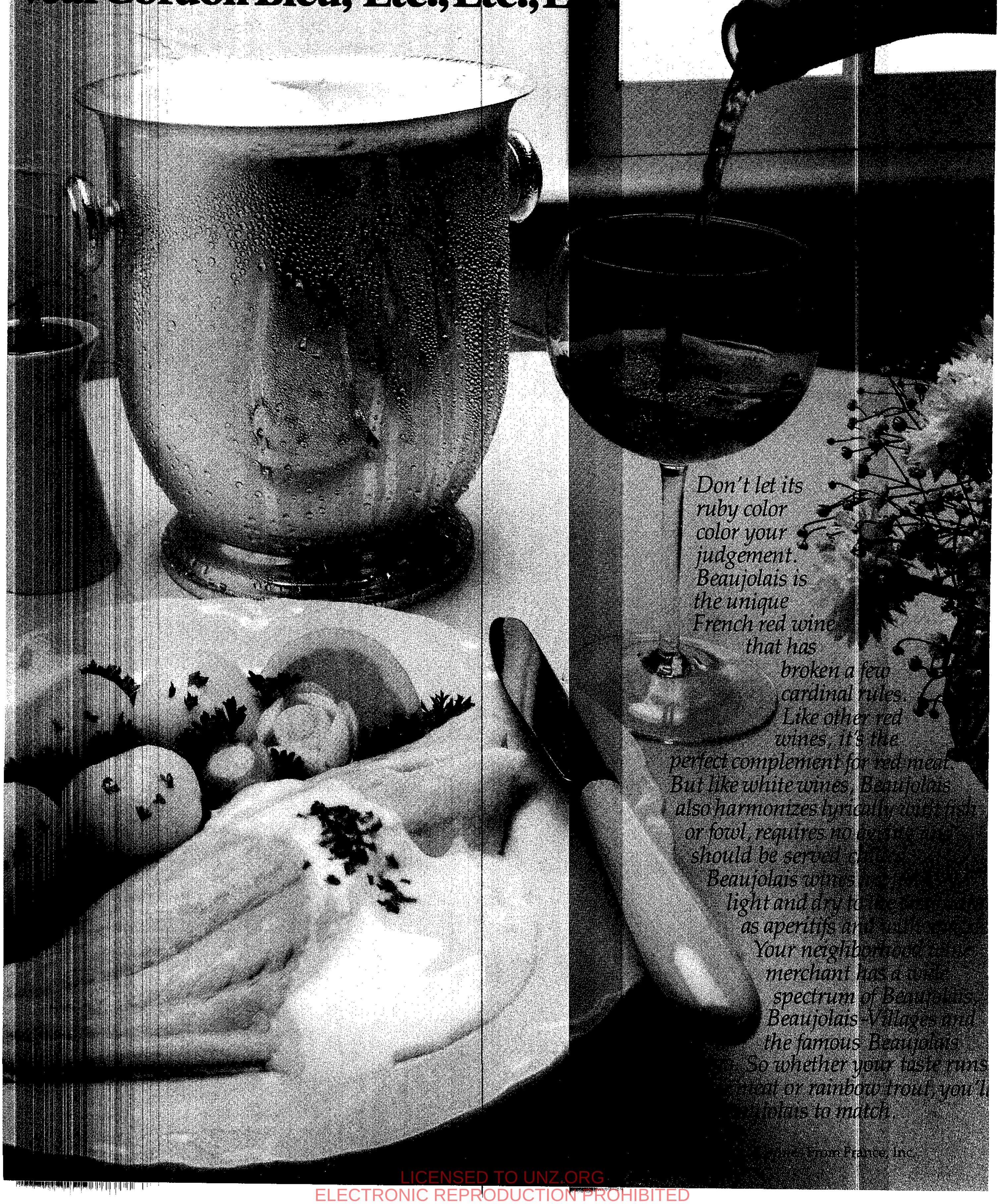

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was condemned. They'd say, 'I killed my love. I was possessed.' Women protested by writing on the walls of buildings, 'Those who love don't kill.' "

Braga feels that it is vital for men and women to cooperate on the broader issues now facing Brazil. "We are in a very important political situation," she says. "Ten years ago, if you laughed at the wrong time or said something about a general, you could get arrested, and there was nothing you could do about it. There was torture, which stopped about five years ago. In November we have elections, which are more important than the problems of one group."

She has been following the Falkland Island dispute "from the point of view of a Latin American," noting that she belongs to a generation in her country that has never experienced war. She doesn't have a "clear position" on the issues but sees the uniting of Argentineans, "even the people who have been in jail," not so much as a boost for the generals in power, but as a step toward "a unity in favor of internal liberty."

Asked about her aspirations, she inquires, "As a woman or as an actress?" She has never been married, but says she'd love to have children. Beyond that, she prefers not to discuss her private life, saying only that she has a boyfriend, whom she doesn't want to identify ("Come to Brazil and you'll meet him").

Since the highly regarded Cinema Nôvo movement of the 1960s, Brazilian films have gradually attracted more attention. *Dona Flor* was a success here in 1978. Last year the New York Film Critics Circle named *Pixote* best foreign film, and the National Society of Film Critics chose its star, Marilia Pera, as best actress. (Braga calls Pera "the foremost actress of the Brazilian stage.") Various Brazilian directors have achieved international acclaim, including Glauber Rocha, who died last year, Carlos Diegues (*Bye Bye Brazil*), and Bruno Barreto, who directed *Dona Flor* and will direct *Gabriela.* Some 100 films are produced every year by the Brazilian film industry, which has sophisticated technical facilities, and benefits from a requirement that a third of all films shown in local theaters be Brazilian-made. All of which suggests that Sonia Braga will have ample opportunity to develop her talents further at home. And that is the way she likes it. Although she enjoys American films, old and new ("I adore *Sunset Boulevard,* and I cried at *On Golden Pond* because I loved the old people"), she insists she doesn't want to become an "American" actress. "I want more than international stardom for myself," she asserts. "I want the Brazilian cinema to become an international star, and I always want to be considered a Brazilian actress, no matter where in the world I may be filming." ▬

The Sporting Life/Vic Ziegel

SHEA HEY!

"...After four weeks of the season, Kingman and Foster were hitting more home runs than the other guy's entire team..."

"I couldn't hold my head up the first two years. We didn't have a good ball club, and the other guy did."
—Frank Cashen
Mets' general manager

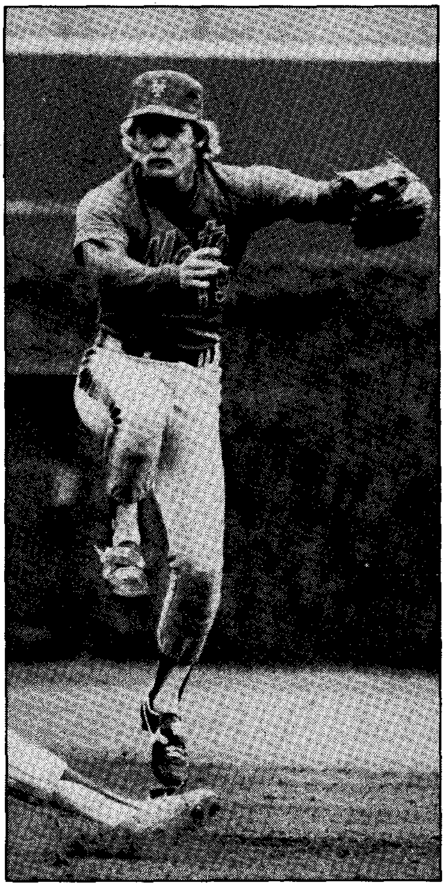
THE OTHER GUY IS STEINBRENNER. AND while his good ball club was involved in last year's World Series and the league-championship series the season before that, the Mets were nowhere in sight. October, as far as the Mets were concerned, was the month to scout Ichabod Crane.

The truth is, the world will not turn upside down this year. The other guy will huff and puff and blow down every elevator door he can. Come October, his club should continue to announce the printing and selling of tickets. And the only place to find the Mets may still be the taproom in Sleepy Hollow. But it would be a mistake to think the game is best played Steinbrenner's noisy way: bottom-line *über alles*. There is, happily, more to this baseball season than meets the ear.

The Mets are the interesting team in town. The first hint came in mid-April, a Sunday afternoon against Montreal, with 27,000 customers at Shea Stadium. The score, in an early inning, was Montreal 6, New York 0. One excuse for the lopsided margin was that the Mets were uncomfortable playing in front of so many witnesses. A better reason is that the formidable Montreal team is a half-dozen runs better than the locals.

Cashen usually watches these games from a booth on the mezzanine level. Every so often a woman steps into the room and asks if the Mets' executives would care for a soda, a Popsicle, a good book. Cashen, who has a sense of humor, could have looked at the new $4-million scoreboard, the one with the old inexpensive zeros for his team, and then at the 27,000 fans, none of whom he might ever see again. Soda? Ice cream? What he needed was oxygen. "Losing by that score, early," Cashen said, "you could figure the club would just lay there and die."

What happened instead was that the Mets performed as had been promised in the ads for season tickets. Dave Kingman smacked a home run, and so did George Foster. And still another home run by Kingman. "There wasn't anybody in the crowd," Cashen said, "who could say they didn't get their money's worth." Never mind that the Mets came up short, 7–6. Or that very few of their performances are likely to resemble *Chariots of Fire*.



Gardenhire: *Learning by making errors.*

By the end of that home stand, the Mets had actually won more games than they had lost. But two weeks after that impressive defeat, the Mets were back in quicksand. The first nine games on the road, against Montreal and California, produced seven losses, four in a row. The club was losing touch with .500, and, frankly, manager George Bamberger was concerned. It was time for another suggestion of respectability.

"You run into those things about four or five times a year," Bamberger said. "We lose another one and we're down five games and you don't know how much longer those things last. You want to stay away from those eight-, ten-game losing streaks." The Mets, of all people, did just that, producing a shutout. What's more, Foster smacked the game-winning homer.

After four weeks of the season, Kingman and Foster were out-homering the other guy's entire team. Foster, bothered by a virus, was off slowly. Kingman, who had been spiked on the big toe at the start of the road trip, gamely stepped back into the lineup with a metal plate covering part of his shoe. Good for him. Six years ago, in his first tour with the Mets, Kingman had hit 32 home runs by mid-July, when he tore ligaments in his thumb wrestling with a fly ball. Other seasons, other complaints. Why do I have the feeling that another ailment is inevitable, that he'll probably strain something reaching for a thought?

Right now, Bamberger's great problem is the pitching staff. "Erratic" is the nicest thing the manager can say about them: "I'm trying to find guys to go seven and nine innings, and I can't get five innings out of them." Cashen spent the spring hoping to trade for a front-line pitcher. But when he finally dealt Lee Mazzilli, it was for a pair of minor-league arms too young to move into Queens. Cashen's mail on that, almost all of it from Mazzilli's teen angels, accused him of being a dirty old general manager.

He's still trying to produce a pitcher. "Pitching's hard to get this time of year," he said, a speech he delivers most of the year. "We're getting more calls from other clubs about our scoreboard than about our players." When I pressed him on the possibilities of a trade, Cashen offered his own bottom line: "I'm not under the gun to turn it around this season."

The Mets' fans probably suspected as much. Bamberger continues to juggle in right field and at second base. Center-fielder Mookie Wilson is improving on his splendid rookie year; third-baseman Hubie Brooks isn't. Bamberger benched Brooks during a doubleheader in San Francisco, but not before, the manager said, "I talked to him like a father would talk to his kid."

At the same time, Bamberger has decided the bench is no place for Rob Gardenhire, the rookie who is making

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more errors than a shortstop should. "He plays so damn hard," the manager said. "He makes errors because he charges the ball. I'm not gonna get on him and have him playing safety first."

Gardenhire's surprising contribution is with the bat, an average of around .300 when the Mets came home last week. The first surprise, since the Mets gave him a measly $5,000 bonus to sign with them, is that he has managed to come even this far. The initial scouting report to cross Cashen's desk described Gardenhire as something less than $5,000 well spent. The next time, there was the suggestion that his future was as a utility player. Finally, there was the late flash that Gardenhire could have some sort of major-league career. "He's a dirty-uniform guy," Cashen said, "a scuffler. The kind of guy you would have seen fifteen years ago."

A half-dozen years ago, when it occurred to Gardenhire that he might someday be playing for pay, he got a terrific argument from his stomach. "I would get so nervous before a game, really nervous, my stomach would start hurting," he said. "I remember sitting down a couple of times and thinking, 'I can't go out there.' Or I'm thinking, 'Don't screw up the game, don't lose it.' My father told me I'd get an ulcer before I was twenty."

Playing every day in the minors produced a miracle cure. He made errors, screwed up, and so what. And here he is now. "Sure I'll make an error," he said, "but I'm not going to worry about them. You can't let it hurt your performance. Besides, I learn more when I make an error, learn what I did wrong on the ball. I'm not saying I'm trying to learn by missing everything that's hit to me, though."

Baseball's premier dirty-uniform guy, Pete Rose, crashed into Gardenhire at second base last September. "I went to catch a ball, and he flipped me. I didn't know what happened. I'm looking up and thinking, 'Holy cow, Pete Rose just knocked me on my can.' " A friendly photographer presented Gardenhire with three photos: He's belted by Rose, he's going down, he's flat on his back. "The next time we went into Philadelphia I got them autographed. He wrote, 'Keep hitting 'em, kid, you're gonna go a long way.' Something like that. 'Pete Rose.'

"When I play against him I'm still in awe. It's a super feeling to know I'm on the same field with these guys and I can do the same things they can. I'm just not as skilled, yet, as they are."

The Mets can use the same words. They're threatening to improve, at last, and maybe this is the year Cashen can hold his head up. The sooner the better. We've been listening to the other guy long enough. ■

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TWO HAROLDS AND NO MEDEA

"... Fugard gives us compassion and honesty; Pinter, madness with his method; Caldwell is all manic mannerism..."

One for all: *Price, Glover, Mokae in* "Master Harold" ... and the boys.

EXCEPT FOR THE OVEREXPLICIT TITLE, all is well with Athol Fugard's **"Master Harold" ... and the boys.** Fugard has now perfected his way of writing plays about the tragedy of apartheid; he avoids the spectacular horrors and concentrates instead on the subtle corrosion and corruption, on the crumbling of the spirit for which the cure would be heroic action that may not be forthcoming, and which the blacks try to assuage with the salve of dreams, the whites with the cautery of oppression. For Fugard, the ultimate evil is the weakness, the cowardice, that is one of the constituents of so much human nature. When, rarely, unalloyed nobility does occur, its chances of prevailing are slim. Yet it exists, and its mere existence is reason enough for not wiping the name of mankind off the slate. The play springs two wonders on us: It is devastating without being depressing, and it is pungently specific without any loss in universality.

The sixteenish son of white parents who own a tearoom in Port Elizabeth in 1950, "Master" Harold has a tricky, touchy relationship with Sam and Willie, the two black employees. Sam is wise, even philosophical, and hopes for a better world; although Harold has passed on some of his book learning to him, Sam has been more of a father to the boy than his real father, a physical and moral cripple. Willie is a simple soul, seemingly content with funny-sweet fantasies of winning in a ballroom-dancing competition. Not only are the relations between the white boy and the black men who helped him grow up an intricate network of generosities and withholdings, of frustrations and humiliations (not entirely one-sided, though the boy is selfish and the men are a trifle, just a trifle, too good), but even the interaction between Sam and Willie has its curious yet credible complexities. The psychological sharpness, dramatic scope, and existential suggestivity that Fugard wrests from humble but never trite ingredients are a precious, precarious compensation for the ills of being. The author cannot legislate justice for South Africa or the rest of the world, but his plays are among the few small, doughty justifications for carrying on.

The two black actors are exhilarating. Danny Glover, as Willie, demonstrates with thrilling straightforwardness that the unlikeliest beings can harbor staunch talents for learning and endurance; his movements are patience translated into motion, his eyes teem with dormant ardor. As Sam, Zakes Mokae gives a performance stripped of everything that smacks of effect, technique, acting; the only reason for calling it a performance is that life can hardly be that undiluted—that sheerly, overwhelmingly to the point. Only Lonny Price is disappointing as Master Harold, as young Hally vindictively wishes to be called; his effects are big, but seldom let you forget that they are effects.

This production—originally by the Yale Repertory Theatre—has correctly self-effacing scenery by Jane Clark, costumes by Sheila McLamb, and lights by David Noling. And Mr. Fugard directs with the same insight and control with which he writes. There is, despite the noble metaphor of life as ballroom dancing, a certain dearth of language here: These characters, almost by definition, cannot talk poetry, which only a few masters, such as Beckett, have been able to extract from rock-bottom prose. O'Neill, for instance, never quite could, yet it did not finally keep him from greatness. What Fugard offers is wave upon wave of comprehension, compassion, and achingly autobiographical honesty that create a poetry of their own.

ROBINSON JEFFERS WAS A RACY, UNamenable, antihumanist poet whose best verse badly needs culling and rescuing from undeserved neglect. He was also a verse dramatist whose plays, until the current revival of **Medea,** remained happily unrescued from deserved neglect. Explaining this 1947 adaptation of *Medea,* Jeffers wrote to Nancy Sayre: "The endeavor was to present Euripides' tragedy in a form and in poetry that might be interesting to an intelligent but not learned contemporary audience. There is much in any Greek play that would seem dull or absurd to anyone but a classical scholar; I tried to omit all this and to emphasize the essential values...." Fair enough; but, in an essay, Jeffers also wrote: "The story of *Medea* is about a criminal adventurer and his gunmoll; it is no more moral than the story of Frankie and Johnny, only more ferocious." A poet who from the age of five knew classical Greek should also have known better than to assert that all Greek tragedies were "primitive horror stories" ennobled only by their poetry and structure.

Photograph by Martha Swope.

There is in *Medea,* as in most Greek drama, a debate between the human and the divine. By removing this agon for the benefit of intelligent but not learned audiences—and to suit his own misotheist and misanthropic needs—Jeffers, whose dramatic poetry does not attain redemptive dimensions, did indeed reduce the play to a secularized and primitive horror story. But even the prosody of the play is crude compared to the worst of his poems, in which he would not have stooped to the clumsy coarseness of "me driven by the hairy snouts from the quadruped marriage bed," the dated inversion of "Your sword you want?," the frantic overuse of an epithet such as "dark" (in quick succession, "dark with anger," "dark wisdom," "dark rumors"), and such repeated, facile triads as "Ah, rotten, rotten, rotten," "All dead, all dead, all dead," "Wretched, wretched, wretched I am," and the like.

It may be that great acting could overleap such obstacles, but there are only two decent performances here: those of Pauline Flanagan as the First Woman of Corinth and of Giulia Pagano as the Third. (The Second, played by Harriet Nichols, is unsatisfactory in every respect.) Because the scenery is sparse and not of high quality, Zoe Caldwell, as Medea, feels obliged to chew up the play instead. She has a fine voice and elocution, with which, however, she impersonates an operatic diva gone suddenly tone-deaf, or, more precisely, a theremin in the hands of a palsied player. Unearthly wailings, caterwaulings, tremolos, base rolls, shrillings, and stage whispers jostle one another for little or no reason, and hardly a line is free of manic rubato that stretches, now a vowel, now a consonant, to the length of a polysyllable. Worst of all is the reading of Jeffers's already heavy-handed ironies to milk laughs from the not learned but intelligent groundlings, with the tone of Shirley Temple trying to sound like Thelma Ritter.

Miss Caldwell has movements to rival her delivery. Jealous rage drives her to the body language of a punk-rocker. Plotting revenge is done to quasi-dance steps like those of someone trying to extricate herself from a tub of molasses. Frequent sensuous caressings of the loins look like an ambidextrous person's attempts to rub simultaneously two spots out of her dress. When this Medea listens to the account of Creon's and Creusa's deaths, she runs through an anthology of recumbent and semi-recumbent orgasms from those of lower animals to those of human beings, all in slow motion. Several trunkfuls of mannerisms are used up without achieving a single believable moment.

Judith Anderson, who created the original Medea of 1947 (scarcely better, though less offensively), now plays the Nurse as a prim, supercilious librarian with little energy, fading audibility, and some difficulty with her lines. Mitchell Ryan's Jason sounds and performs like a New Jersey policeman undertaking a costume part for a P.A.L. benefit; Paul Sparer's Creon is all bluster and croaks, like someone trapped in a cracked barrel resonating away. As Aegeus (whose name is mispronounced all round), Peter Brandon turns an impotent old king into a brain-damaged young lout.

Ben Edwards's set falls painfully between stylization and realism and looks obtusely like a set; Jane Greenwood's costumes alleviate their obviousness with touches of the ludicrous; Martin Aronstein's lighting is conventional except for some rather beady stars. David Amram's music is mostly archaizing bouzouki when it doesn't sound like a piano being tuned or a car revving up. Robert Whitehead, the distinguished producer, makes a directorial debut scant in imagination but exemplary in uxoriousness, allowing his leading lady and wife to get away with considerably more than the prescribed amount of murder. His attention to detail does not even extend to getting the cast to pronounce *Delphi* correctly; I thought at first they were consulting Leonard Melfi.

HAROLD PINTER WROTE **The Hothouse** in 1958, the year his second play, *The Birthday Party,* failed resoundingly. (It was subsequently acclaimed; why don't people trust their first impressions?) On the title page of the manuscript, Pinter wrote, "Final draft. Discarded play," and it remained unpublished and unproduced for a long time. Actually, Master Harold has always struck me as a clever faker in his more serious attempts, but when he is less pretentious, portentous, pregnantly inscrutable, he is also less of a phony. *The Hothouse* makes a few nods toward symbolism, but contents itself on the whole with being ridiculous, outrageous, and quite funny. A government-sponsored country "rest camp"—actually a rather nasty little madhouse—is run by an ineffectual fool of an ex-colonel, Roote, whose sidekick, Gibbs, has his eye on Roote's job and his mind on Roote's murder. The staff further comprises Lush, a foolish but not unsinister busybody, and Miss Cutts, a doctor who sleeps with both Roote and Gibbs, and, with the latter, uses Lamb, whose job is to test the locks, as a guinea pig. She and Gibbs enmesh him in electrodes and earphones in the soundproof room, and then, from the adjoining studio, torture him with loud sounds and embarrassing, rapid-fire questions. In fact, in best Pinter fashion, everybody torments everybody else in one way or another, though here the malfeasance is, until the end, mostly comic. The invisible patients, who go by numbers instead of names, are also victimized; on the Christmas Day when the action takes place, # 6457 has just been killed, and # 6459, seduced or raped by a staff member, has given birth. Roote may be at the root of both mishaps.

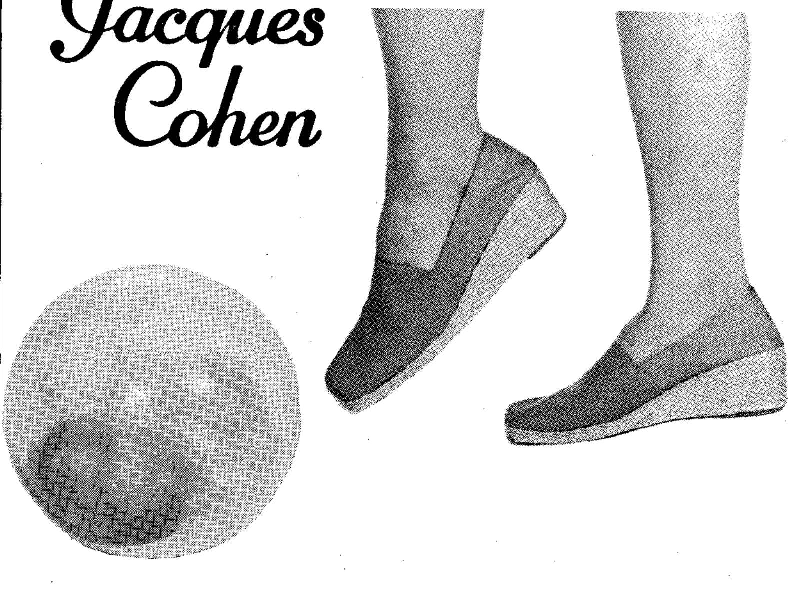
Well, that's enough of the plot. Pinter gets humor out of a wide range of approaches—from the lowest farce to the fancy linguistic strategies he uses in his later plays. That the time is Christmas, that there is a birth and a death, that the main victim is called Lamb, can, I think, be dismissed as pseudo-symbolic posturing. But the farce is managed cleverly, with an ominous edge to even such rowdy old business as a man's tossing his drinks in another's face or a woman's worrying whether she is feminine enough for her lover—some disturbing role reversal sneaks into her querying.

Much merriment stems from non sequiturs, as when, while they are getting sloshed together, the lumbering Roote observes, "I am as quick as a python," and the needling Lush corrects him sweetly, "An adder." "What?" exclaims Roote, perplexed. "An adder," Lush repeats even more amiably. Or take this bit of piped-in questioning of Lamb: "*Cutts*: Are you virgo intacta? *Lamb*: Oh, I say, that's rather embarrassing. I mean in front of a lady—[which, of course, he isn't: Cutts is in the adjoining studio, performing, moreover, most unladylike acts with Gibbs]. *Cutts*: Are you virgo intacta? *Lamb*: Yes, I am, actually. *Cutts*: Have you always been virgo intacta? *Lamb*: Oh, yes, always. Always. *Cutts*: From the word go? *Lamb*: Go? Oh, yes. From the word go." There you have the Pinterian repetitions with the tiny changes that make the tone and situations inch their way toward greater meanness, preposterousness, funniness. Roote exclaims, "I don't care whether it's true or not. I don't like a thing repeated, repeated, and repeated." Take out the second "don't" and you have Pinter's method in a nutshell.

Adrian Hall has directed this Trinity Rep production with admirable stage movement deployed across Eugene Lee's fine two-level set of naturalistic offices, cells, corridors, staircases, what-not, its realism clashing piquantly with the extremely unreal goings-on. Hall has also devised split-second timing for the action, and not overdone the pauses. The company is a genuine ensemble; everyone pleases and George Martin, as Roote, enchants. The way he lets his slightly offbeat timing become contrapuntal to his gestures that are also slightly off; the way his odd little flaggings and self-galvanizings remain horribly natural, is comedy at its best. I also liked Amy Van Nostrand's blend of desperate lewdness and cool professionalism. A night of good, unwholesome fun, and do take the kiddies.

Mail Orders: (212)734-3967

Jacques Cohen



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SALES & BARGAINS

BY LEONORE FLEISCHER

By the Pound

IT'S TIME FOR THE ONE-DAY BIANNUAL Brooklyn Public Library books-by-the-pound sale, which raises funds to buy books for the public libraries of Brooklyn. The books are used, some have library bindings, and they all sell for 50 cents a lb. regardless of condition or subject matter. There will be about 10,000 to choose from. Magazines, new and old, sell for 10 cents each. There will be a free outdoor concert at 2:30 P.M. and a free clown performance for children at 1 and 2 P.M. Bags for the books will be provided free of charge. Cash-and-carry only; all sales final. *Central Library parking lot, Flatbush Ave., Sun. 11 a.m.–5 p.m. By subway: Take D train to Seventh Ave. stop or take I.R.T. Seventh Ave. line to Grand Army Plaza. Sale 5/16 only (rain date 5/23).*

Two-in-One Sale

TWO VERY FAMOUS DESIGNERS (WITH architects-and-decorators-only uptown showrooms) have quarters in the same downtown warehouse building and are holding sales simultaneously for the public. You'll find lots of great fabrics, wall coverings, rugs, designer accessories, and a limited amount of furniture. From Angelo Donghia, ninth floor: fabrics in many prints and solids, were $45–$60 a yd., now $4; Swiss casements, were $40 a yd., now $2; Irish-wool casements, were $57 a yd., now $5; silk casements, were $50 a yd., now $8; silk-and-cotton upholstery fabrics, were $63 a yd., now $8; handwoven cottons from India, were $18–$35 a yd., now $4 and $8; black chintz, was $45 a yd., now $5; Swiss cottons, were $51 a yd., now $3; Designers Guild fabrics from England, were $36–$60 a yd., now $8; wallpapers to match, were $27–$40 a roll, now $5; hand-painted Torino wallpapers from Italy, were $75 a roll, now $10; vinyl and starched-linen wallpapers, were $36–$54 a roll, now $3; one Donghia scroll-back chair covered in floral chintz, was $1,495, now $225; one Donghia solid-oak end table, was $1,830, now $150; two Donghia black-lacquered Japanese-style tables (one with crackle finish), were $1,830 each, now $150; one Bristol armless sectional and one Bristol corner unit, were $1,575 and $1,995, respec-

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y.C. 10017, a month before the sale. Do not phone.

tively, now $175 each; three library tables covered in Torino paper and coated with polyurethane, were $2,690 each, now $150; John Dickinson fanciful tables, with bases in the shapes of human feet, hooves, and more, were $629–$866, now $200–$325; many one- and few-of-a-kind Designers Guild accessories, and more. From Jack Lenor Larsen, tenth floor, about 100 all-wool rugs: Happiness Wild Rice, a Japanese Deco-style floral, 5 ft. by 6 ft. 7 in., was $850, now $495; Galleria block geometric, 6 ft. 9 in. by 9 ft. 3 in., was $900, now $450; Boardwalk Graphite, a gray sculptured geometric, 6 ft. 2 in. by 8 ft. 11 in., was $400, now $250; Stonehenge Carrara, a rug with shaggy mushroom border, 8 ft. 9 in. by 15 ft. 1 in., was $1,700, now $1,100; and more. Also from Jack Lenor Larsen: one black-leather high-back chair, was $2,400, now $875, and matching ottoman, now $125; a few Ritz armchairs, now $250–$295, depending on fabric; one black-stained maple table with bronze-tinted glass top, 36 in. sq., now $250; three white wicker chairs, now $185 each; accessories by Danese of Italy; and more. Delivery arranged at additional cost. Donghia accepts MasterCard (M.C.) and Visa (V.) with $50-minimum purchase and checks; Larsen accepts checks; all sales final. *Donghia Textiles Warehouse and Jack Lenor Larsen Warehouse, 85 University Pl. (Donghia: 477-9877; Larsen: 674-3993); Thurs.–Sat. 9:30 a.m.–4:30 p.m.; 5/13–15 only.*

Warehouse Sale

HERE'S YOUR CHANCE TO FURNISH YOUR office or summer house cheaply, as Beylerian closes its 26th St. warehouse and sells its entire stock. You'll find brand-new boxed merchandise, floor samples, prototypes, and some used pieces, all at very good prices. A few examples: five-drawer plastic stacking units, list $95, here $50, $25 if used; Bartoli plastic chairs, list $35, here $10–$20, depending on condition; stacking baskets, list $4, here $2; 48-in. Popsycle dining tables with glass top, list $225, here $125 (bases only, here $25); 48-in. Tee tables, list $185, here $95; mushroom-shaped stools, list $40, here $20; wire baskets, list $6, here $2.50; Vienna chairs, list $370, here $95; about 40 Plinto chairs, list $280 each, here 4 for $180; three Universal glass-topped tables with oak bases, adjust from cocktail to dining height, list $280, here $140; one Strips chaise, list $1,650, here $400; ski machine for exercising, here $200; also, children's chairs and tables, and more. Prices include N.Y.C. sales tax. M.C., V., checks accepted; all sales final. *Beylerian, Ltd., 11 East 26th St., sixth floor (755-6300); Mon.–Wed. 10 a.m.–8 p.m.; 5/10–12 only.*

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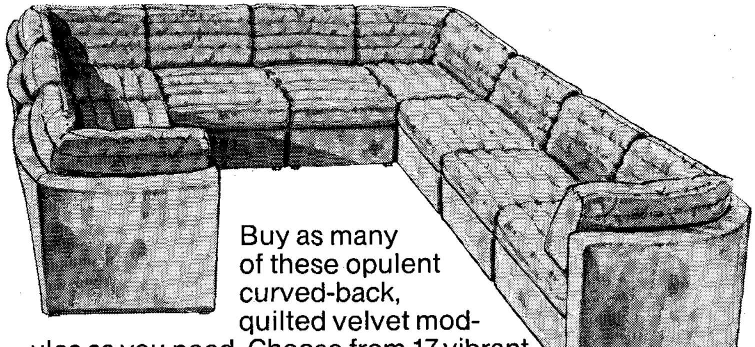

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A Complete Entertainment Guide for the Week Beginning May 10

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM 2—Watts St. at Ave. Americas.** 431-1590. Thru May 10: "Tokyo Story"; "Une Femme Douce." May 11-12: "An Actor's Revenge"; "Princess Yang Kwei Fei." May 13-15: "Phantom India." Parts 4-7. Beg. May 16: "La Salamandre"; "Raven's End."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru May 10: "Dr. Strangelove"; "The Great Dictator." May 11: "The Brothers and Sisters of the Toda Family"; "Mr. Radish and Mr. Carrot." May 12: "Strangers on a Train"; "Les Bonnes Femmes." May 13: "Images"; "Drive, He Said." May 14-15: "Badlands"; "East of Eden." May 16: "The Age of the Medici." Parts 1 & 2. **AGEE ROOM**—"Soldier Girls."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"The Atomic Cafe." #2—"Quest for Fire."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru May 12: "Christiane F." May 13: Vito Russo's Celluloid Closet. May 14-15: "Reflections in a Golden Eye"; "The Sergeant." Beg. May 16: "Red River"; "From Russia With Love."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 10: "As You Desire Me"; "The Saga of Gosta Berling." May 11: "The Secret Bride"; "Illicit." May 12: "Double Indemnity"; "Sorry, Wrong Number." May 13: "The Pink Panther"; "A Shot in the Dark." May 14-15: "Roman Holiday"; "Breakfast at Tiffany's." May 16: "Rain"; "Of Human Bondage."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru May 13: "Deathtrap"; "Ordinary People."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru May 11: "War and Peace." Part 1. May 12-13: "The Wedding Party"; "Taxi Driver." May 14-15: "The Night Porter"; "Maitresse." Beg. May 16: "War and Peace." Part 2.

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—"The Long Good Friday." #2—Thru May 13: "Wasn't That a Time!"

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru May 13: "Lady Chatterly's Lover." #2—"Roommates." #3—Thru May 13: "Missing." #4—Thru May 13: "Three Brothers." #1, #3 & #4—Opening May 14: "Conan the Barbarian."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Death Valley."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Richard Pryor Live on the Sunset Strip."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru May 13: "Soup for One." Opening May 14: "House Where Evil Dwells."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Cat People."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Porky's." #2—"Paradise." #3—"Partners."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru May 13: "If You Could See What I Hear." Opening May 14: "House Where Evil Dwells." #2—"Porky's."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Wrong Is Right."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Amateur." #2—"Soup for One." #3—"Death Wish II." #4—"On Golden Pond." #5—"Chariots of Fire." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Partners." **STATE 2**—582-5070. "Some Kind of Hero."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "The Long Good Friday."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. Thru May 13: "Budo." Beg. May 14: "Richard Pryor Live on the Sunset Strip."

37. **RKO CINERAMA 1—B'way nr. 47th St.** 975-8366. Thru May 13: "Amin: The Rise and Fall." Beg. May 14: "Andy Warhol's Frankenstein." **RKO CINERAMA 2**—975-8369. "Paradise."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Richard Pryor Live on the Sunset Strip." **EMBASSY 3**—Thru May 13: "Silent Rage"; "Game of Death." **EMBASSY 4**—"Reds."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru May 11: "Grand Hotel"; "Camille." May 12-15: "Morning Glory"; "Stage Door." Beg. May 16: "Heaven Can Wait"; "Shampoo." #2—Thru May 11: "Being There"; "Network." May 12-15: "The French Lieutenant's Woman"; "The Go-Between." Beg. May 16: "The Deer Hunter"; "Coming Home."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—Thru May 13: "Lady Chatterly's Lover." Opening May 14: "Conan the Barbarian." #2—Thru May 13: "Death Valley." Beg. May 14: "Lady Chatterly's Lover."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Dr. Butcher, M.D."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. Thru May 10: "Spirit of the Beehive"; "Ashes and Diamonds." May 11-12: "Spirit of the Beehive"; "Who Has Seen the Wind." May 13-14: "Beauty and the Beast"; "Ashes and Diamonds." May 15: "Ashes and Diamonds"; "Spirit of the Beehive." May 16: "Once Upon a Time"; "Beauty and the Beast."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Victor/Victoria."

46. **UA EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Memoirs of a French Whore."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. May 10: "Zechmeister"; "Mildred Pierce." May 11: "The Last Bridge"; "The Last Ten Days of Hitler." May 12: "Casablanca"; "Moon of Israel." May 13: "The Student Gerber"; "Julia." May 14: "Blind Owl"; "Sunset Boulevard." May 15: "Exit—Don't Panic"; "The Merry Widow." May 16: "Who Shall Live and Who Shall Die?"; Beg. May 16: "The Last Wave"; "Picnic at Hanging Rock."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru May 13: "Soup for One." Opening May 14: "The Secret Policeman's Other Ball."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "The Arrest"; "Missing."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Genocide."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Amateur."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Smash Palace."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Deathtrap."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Porky's." #2—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "I Love You." **CORONET**—"Diner."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Chosen."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Mephisto." **CINEMA II**—753-0774. "Too Far to Go."

61st Street & Above
East Side

70. **UA GEMINI 1—Second Ave. nr. 64th St.** 832-1670. Thru May 13: "Lady Chatterly's Lover." Opening May 14: "Conan the Barbarian." **UA GEMINI 2**—832-2720. "Garde à Vue."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Chosen."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Paradise." #2—"The Long Good Friday."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Das Boot."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Wrong Is Right."

76. 72ND STREET EAST—Nr. First Ave. 288-9304. Thru May 13: "Ragtime."

78. UA 85TH STREET—On First Ave. 249-5100. "Lady Chatterly's Lover."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Partners." #2—"Some Kind of Hero."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. Thru May 13: "Porky's." Opening May 14: "House Where Evil Dwells."

83. RKO 86TH STREET—Nr. Lexington Ave. 289-8900. #1—Thru May 13: "Soup for One." Opeining May 14: "Conan the Barbarian." #2—Thru May 13: "Death Valley." Beg. May 14: "Andy Warhol's Frankenstein."

61st Street & Above
West Side

88. PARAMOUNT—B'way at 61st St. 247-5070. "Quest for Fire."

89. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—"Passione d'Amore."

90. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru May 13: "The Meadow." Opening May 14: "Marianne and Juliane." #2—Thru May 13: "An Unfinished Piece for Player Piano." Beg. May 14: "The Meadow."

91. REGENCY—B'way nr. 67th St. 724-3700. Thru May 10: "The Snake Pit"; "The Three Faces of Eve." May 11-12: "Stormy Weather"; "On the Avenue." May 13-15: "The Desk Set"; "Two for the Road." Beg. May 16: "The Black Swan"; "Stanley and Livingstone."

92. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Das Boot." #2—"A Slap in the Face."

93. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"The Long Good Friday." #2—"Paradise." #3—"Deathtrap." #4—"Soup for One."

94. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Reds." #2—"Richard Pryor Live on the Sunset Strip."

95. THALIA—95th St. W. of B'way. 222-3370. May 10: "The Bridge on the River Kwai." May 11 "Attack of the 50 Foot Woman"; "The Hypnotic Eye"; "Tomorrow's Children." May 12: "Rembrandt"; "Man on the Eiffel Tower." May 13: "The Big Heat"; "Blue Gardenia." May 14-15: "Children of Paradise." May 16: "The Seven Samurai."

97. OLYMPIA—B'way nr. 107th St. 865-8128. #1—Thru May 13: "Lady Chatterly's Lover." Opening May 14: "Conan the Barbarian." #2—"Paradise." #3—Thru May 13: "Roommates." Opening May 14: "Conan the Barbarian." #4—Thru May 13: "Three Brothers." Opening May 14: "Conan the Barbarian."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax—496-0900. May 15, 2 p.m. (free with museum adm.), & May 16, 12 noon, 2 & 4 p.m. (adm. $6): "It's One Family—'Knock on Wood'" (1982) by Tony de Nonno. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($2 adults, $1 children, after museum adm.): "To Fly" (1976) by Greg MacGillivray & James Freeman; Fri.-Sat., 6 & 7:40 p.m. (spec. $3.50 adm. to museum & films): "To Fly," & "Living Planet" (1979) by Dennis Earl Moore.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50. May 14, 7:30 p.m.: "Mr Bug. Goes to Town" (1941) & "Popeye the Sailor Meets Ali Baba and His Forty Thieves" (1937) by Max Fleischer, animated. May 15, 7:30 p.m.: "Misleading Lady" (1932), with Claudette Colbert, & "Bluebeard's Eighth Wife" (1938) by Ernst Lubitsch, with Colbert & Gary Cooper.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. May 12, 8 p.m.: "Dangerous Blondes" (1943) by Charles Barton.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm $3. May 10, 8 p.m.: "Romance

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Sentimentale" (1931) by Grigori Alexandrov, "Scenes From Under Childhood" (1969-70) by Stan Brakhage, & "Marxism & Form" by Henry Hills. May 14, 8 p.m.: Early films by D.W. Griffith & others, with Tom Gunning. May 15, 8 p.m.: "Ganja and Hess" (1970) by Bill Gunn. May 16, 6 p.m.: "The Unknown" (1927) by Todd Browning, with Lon Chaney & Joan Crawford.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Adm. $4.50; members $3.50. May 11, 6 p.m.: "Man of Aran" (1932) by Robert Flaherty, & "Book of Kells" (1978) by Ulster Televison Ltd.

FILM FORUM 1—57 Watts St. 431-1590. Adm. $4; members $2.50. Thru May 11, 6, 8 & 10 p.m.: "One Night Stand" (1978) by Allan King. Beg. May 12: Women's Independent Film Festival. May 12, 4 p.m.: "Bedtime Story" by Esther Shatavsky, "Coalmining Women" (1981) by Elizabeth Barrett, & " You Are Not I" (1981) by Sara Driver; 6 p.m.: "Big Things Move Slowly" (1980) by Mary Filippo, "Whale Songs" (1980) by Mary Beams, "In the Bag" (1981) by Amy Taubin, & "A Lady Named Baybie" (1981) by Martha Sandlin; 8 p.m. (spec. adm.): 10th Anniversary Program; 10 p.m.: "Arequipa" (1981) by Barbara Hammer, "Khetruni Bayo" (1981) by Sharon Wood, & "From the Ashes. . .Nicaraqua Today" (1981) by Helena Solberg Ladd. May 13, 4 p.m.: "Ornamentals" (1979) by Abigail Child, "Deutschland Spiegel" (1980) by Sharon Couzin, "Murder in a Mist" (1980) by Liza Gottlieb, & "A Wives' Tale" (1981) by Sophi Bisonette; 6:15 p.m.: "Awake From Mourning" (1981) by Betty Wolpert, "Souls in the Sun" (1981) by Safi Faye, & "Gaia's Dream" (1981) by Rose Bond; 7:45 p.m.: "Bittersweet Survival" (1981) by Christine Choy & J.T. Takagi, & "The Spooky Bunch" (1980) by Ann Hui; 10 p.m.: "Four Women" (1978) & "Diary of an African Nun" (1977) by Julie Dash, "Jazz Dance" (1979) by Doris Chase, & ". . . but then, she's Betty Carter" (1980) by Michelle Parkerson. May 14, 4 p.m.: "The Power of Men Is the Patience of Women" (1978) by Christine Perincioli; 6:45 p.m.: "Willmar 8" (1980) by Lee Grant & Mary Beth Yarrow, & "Trial for Rape" (1979) by Maria Belmonti *et al*; 9 p.m.: "Subjective Factor" (1981) by Helke Sander. May 15, 3 p.m.: (Same as May 12, 10 p.m.); 4:45 p.m.: (Same as May 12, 6 p.m.); 6:30 p.m.: "A Primera Vista" (1979) by Cine Mujer, & "Sea of Roses" (1977) by Ana Maria Soare; 8:40 p.m.: (Same as May 14, 4 p.m., & "Awake From Mourning" (1981) by Betty Wolpert); 11 p.m.: "Lost Love" (1981) by Cathy Zheutlin, & "A Woman Like Eve" (1978) by Nouchka van Brakel. May 16, 3 p.m.: "Pa Si Bo"(1980) by Karen Guyot, "You Have Struck a Rock!" (1981) by Deborah May, & "Annie Mae: Brave Hearted Woman" (1981) by Lan Brookes Ritz; 5:30 p.m.: (Same as May 13, 6:15 p.m.); 7 p.m.: (Same as May 13, 4 p.m.); 9:30 p.m.: (Same as May 12, 4 p.m.).

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. May 11, 8 p.m.: "El Salvador: Another Vietnam?" (1981) by Glen Silber, & "Americas in Transition" (1981) by Obie Benz.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. May 19, 1, 3, 6 & 8:30 p.m.: "La Tête de Normande Saint-Onge" (1975) by Gilles Carle.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Adm. $1. May 13, 6 p.m.: "Faust" (1960) by Peter Gorski.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. May 14, 7:30 p.m., & May 15, 2 & 4 p.m.: "The Love Suicides at Sonezaki" (1982) by Midori Kurisaki.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Tue.-Sat., 12-5 p.m., Thu., 12-7:30 p.m. Thru May 15: "See It Now" Retrospective.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. May 11, 8 p.m.: "Soldier Girls" (1981) by Nicholas Broomfield & Joan Churchill. May 12, 7:30 p.m.: "Siegfried" (1924) by Fritz Lang; 8 p.m.: "The Way We Were" (1973) by Sidney Pollack, with Barbra Streisand & Robert Redford. May 13, 8 p.m.: Documentary films of the Great Depression by Leo Seltzer. May 14-15, 8 & 10 p.m.: "Tell Me a Riddle" (1980) by Lee Grant, with Melvyn Douglas. May 16, 7 & 9 p.m.: "Modern Times" (1936) by Charlie Chaplin.

NEW YORK UNIVERSITY—Main Building, 100 Washington Square East, Room 703. 598-3395. Free. May 14, 6:30 p.m.: "On Company Business" (1980) by Allan Francovich. **La Maison Française, 16 Washington Mews.** 598-2161 Free. May 14, 6 p.m.: "Black Girl" (1965) & "Tauw" (1970) by Ousmane Sembene.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 6, 8 & 10 p.m., & Fri.-Sun., 4 p.m.: "La Commare Secca" (1962) by Bernardo Bertolucci. Sat.-Sun., 2 p.m. (free): "Gertrude Stein: When This You See, Remember Me" (1970) by Perry Miller Adato.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. May 12, 8 p.m.. "War Without Winners," & "Paul Jacobs and the Nuclear Gang." May 16, 7:30 p.m.: "To Be or Not to Be" (1942) by Ernst Lubitsch.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru June 27: Video by Nam June Paik. **At Federal Hall National Memorial, 26 Wall St./15 Pine St.** 431-1620. Free. Thru Jun. 4: Mon.-Fri., 11 a.m.-3 p.m.: Video-Music: New Correlations.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—"Paradise." #2—Thru May 13: "Porky's." Beg. May 14 (tent.): "Conan the Barbarian." #3—Thru May 13: "Private Lessons." Beg. May 14: "Andy Warhol's Frankenstein."

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru May 13: "Cat People"; "An American Werewolf in London." Beg. May 14: "Conan the Barbarian."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru May 13: "Partners." #2—"On Golden Pond."

105. DALE—W. 231st St. at B'way. 884-5300. Thru May 13: "Lady Chatterly's Lover." Beg. May 14 (tent.): "Wrong Is Right."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru May 13: "If You Could See What I Hear." Beg. May 14: "House Where Evil Dwells." #2—"Paradise." #3—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Conan the Barbarian." #4—Thru May 13: "Death Valley." Beg. May 14: "Wrong Is Right."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Partners." #2—"Paradise."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Victor/Victoria."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru May 13: "Roommates." Beg. May 14: "Andy Warhol's Frankenstein." #2—Thru May 13: "Death Valley"; "An American Werewolf in London." Beg. May 14: "Wrong Is Right."

Brooklyn

200. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Partners." #2—"The Long Good Friday."

202. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St. 238-4200. #1—Thru May 13: "Victor/Victoria." Beg. May 14: "Conan the Barbarian." #2—"Lady Chatterly's Lover." #3—Thru May 13: "Death Valley"; "An American Werewolf in London." Beg. May 14: "House Where Evil Dwells." #4—Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "Andy Warhol's Frankenstein." #5—"Atlantic City."

203. BENSONHURST—BENSON—20th Ave. at 86th St. 372-1617. #1—"Porky's." #2—Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "House Where Evil Dwells."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "The Nesting."

206. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"If You Could See What I Hear." #2—"Paradise."

207. BENSONHURST—MARBORO—Bay Pkwy. at 68th St. 232-4000. #1—"Lady Chatterly's Lover." #2—"Victor/Victoria." #3—Thru May 13: "Soup for One." Beg. May 14: "Conan the Barbarian." #4—Thru May 13: "Death Valley." Beg. May 14: "Conan the Barbarian."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. "Quest for Fire."

210. BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave. 743-4333. #1—Thru May 13: "Death Valley"; "An American Werewolf in London." Beg. May 14: "Conan the Barbarian." #2—"Paradise." #3—Thru May 13: Russian Films. Beg. May 14: "House Where Evil Dwells." #4—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Andy Warhol's Frankenstein."

211. BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange. 596-7070. #1—"Victor/Victoria." #2—Thru May 13: "Missing." Beg. May 14: "Ragtime."

212. CANARSIE—CANARSIE—E. 93rd at Ave. L. 251-0700. #1—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "House Where Evil Dwells." #2—Thru May 13: "Death Valley." Beg. May 14: "Conan the Barbarian." #3—"Paradise."

213. COBBLE HILL—COBBLE HILL—Court St. at Butler St. 596-9113. Thru May 13: "Partners." Beg. May 14: "Deathtrap."

223. FLATLANDS—BROOK—Flatlands at Flatbush. 258-2034. "Quest for Fire."

224. FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U. 253-1110. "Victor/Victoria." **SOUTH—**"Soup for One."

226. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Partners." #2—"If You Could See What I Hear."

231. MIDWOOD—AVENUE U—Ave. U at E. 16th. 336-1234. Thru May 13: "Partners."

232. MIDWOOD—COLLEGE—Flatbush at Ave. H. 859-1384. "Paradise."

233. MIDWOOD—KENT—Coney Island Ave. at Ave. H. 434-8422. Thru May 13: "Chariots of Fire."

234. MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru May 14: "Wrong Is Right." #2—Thru May 14: "Andy Warhol's Frankenstein." #3—"Porky's."

235. MIDWOOD—MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru May 11: "Shoot the Moon." Beg. May 12: "Death Wish II."

236. PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza. 636-0170. #1—Thru May 13: "Deathtrap." #2—Thru May 13: "Quest for Fire."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Paradise." #2—"Death Valley."

302. NEW DORP—FOX PLAZA— 987-6800. #1—"Porky's." #2—Thru May 13: "Death Valley." Beg. May 14: "Conan the Barbarian."

303. NEW DORP—HYLAN— 351-6601. #1—Thru May 13: "Atlantic City." Beg. May 14: "Wrong Is Right." #2—Thru May 13: "Partners."

304. NEW DORP—LANE— 351-2110. Thru May 13 (tent.): "Das Boot."

305. NEW DORP—RAE— 979-0444. Program unavailable.

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"If You Could See What I Hear." #2—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Conan the Barbarian."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. "Victor/Victoria."

Queens

403. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "Wrong Is Right." #2—Thru May 13: "Soup for One." Beg. May 14: "Andy Warhol's Frankenstein." #3—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Conan the Barbarian." #4—"Paradise."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Chariots of Fire." #2—"Soup for One."

405. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Conan the Barbarian." #2—"Paradise." #3—"If You Could See What I Hear." #4—"Quest for Fire."

406. CORONA—PLAZA—103-14 Roosevelt Ave. 639-0012. Thru May 13: "Sharky's Machine"; "Eyes of a Stranger." Beg. May 14: "Death Wish II"; "Nighthawks."

408. ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Paradise." #2—"Partners."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"Paradise." #2—"Porky's." #3—"Partners."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—"Paradise." #2—Thru May 13: "Private Lessons." Beg. May 14: "Wrong Is Right."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Wrong Is Right." #2—Thru May 13: "Soup for One." Beg. May 14: "House Where Evil Dwells." #3—Thru May 13: "Christiane F."; "Phantom of Terror."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "Conan the Barbarian." #2—"Victor/Victoria." #3—Thru May 13: "Death Valley." Beg. May 14: "The Nesting." #4—"On Golden Pond."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. Thru May 13: "If You Could See What I Hear." Beg May 14 (tent.): "Victor/Victoria."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. "On Golden Pond."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—"Porky's." #2—Program unavailable.

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"If You Could See What I Hear." #2—"Victor/Victoria."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Andy Warhol's Frankenstein." #2—Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "Conan the Barbarian." #3—Thru May 13: "Death Valley." Beg. May 14: "House Where Evil Dwells." #4—Thru May 13: "Soup for One." Beg. May 14: "The Nesting."

421. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. "The Long Good Friday."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Victor/Victoria." #2—"Partners."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. "Porky's."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—Thru May 13: "Partners." #2—Thru May 13 (tent.): "Deathtrap." #3—"Paradise."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Conan the Barbarian." #2—Thru May 13: "Death Valley." #3—"Porky's."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru May 13: "Deathtrap"; "So Fine." Beg. May 14: "Victor/Victoria"; "True Confessions."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. "On Golden Pond."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru May 13: "Deathtrap"; "So Fine."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—Thru May 13: "Soup for One." Beg. May 14: "Conan the Barbarian." #2—Thru May 13: "Death Valley." Beg. May 14: "House Where Evil Dwells."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 13: "Shoot the Moon." Beg. May 14: "Death Wish II."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. Thru May 13: "On Golden Pond"; "The Jerk."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru May 13: "Lady Chatterly's Lover." #2—"On Golden Pond."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—Thru May 13: "Deathtrap." Beg. May 14: "Wrong Is Right." #2—Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "House Where Evil Dwells."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—Thru May 13: "Partners." #2—"On Golden Pond."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru May 13: "Deathtrap."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. "On Golden Pond"; "Endless Love."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "Victor/Victoria."

501. BALDWIN—GRAND AVENUE— 223-2323. Thru May 13: "Chariots of Fire."

502. BELLEROSE—BELLEROSE— 775-1351. Thru May 11: "Shoot the Moon." Beg. May 12: "Death Wish II."

503. BELLMORE—PLAYHOUSE— 785-5400. Thru May 13: "Deathtrap." Beg. May 14: "Victor/Victoria."

504. BELLMORE—THE MOVIES— 785-3032. "On Golden Pond."

506. BETHPAGE—BETHPAGE— 796-2554. Thru May 13: "Chariots of Fire." Beg. May 14 (tent.): "Victor/Victoria."

507. BETHPAGE—MID-ISLAND— 796-7500. "On Golden Pond."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Chariots of Fire." #2—Thru May 13: "Death Valley." Beg. May 14: "Wrong Is Right." #3—"On Golden Pond."

511. EAST MEADOW—FLICK— 794-8008. #1—"On Golden Pond." #2—Thru May 13: "Deathtrap." Beg. May 14: "Victor/Victoria."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—Thru May 13: "Soup for One." Beg. May 14: "Conan the Barbarian." #2—Tent.. "Lady Chatterly's Lover." #3—Thru May 13: "Dr Butcher, M.D." Beg. May 14: "The Nesting." #4—Thru May 13: "Death Valley." Beg. May 14 (tent.): "If You Could See What I Hear."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru May 13: "Deathtrap." #2—"On Golden Pond."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru May 13: "Deathtrap."

517. FLORAL PARK—FLORAL— 352-2280. "Soup for One."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Paradise." #2—"Porky's."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. "Chariots of Fire." #2—"Partners."

521. GARDEN CITY PARK—PARK EAST— 741-8484. Thru May 13: "Victor/Victoria." Beg. May 14: "Wrong Is Right."

523. GREAT NECK—SQUIRE— 466-2020. "Victor/Victoria."

526. HEWLETT—HEWLETT— 791-6768. Thru May 11: "Shoot the Moon." Beg. May 12: "Death Wish II."

527. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Deathtrap." #2—"On Golden Pond."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Porky's." **SOUTH**—Thru May 13: "Death Valley." Beg. May 14: "Conan the Barbarian."

529. LAWRENCE—LAWRENCE— 371-0203. #1—"Partners." #2—"Quest for Fire." #3—"Paradise."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru May 13: "Missing"; "The Postman Always Rings Twice (1981)." Beg. May 14: "Deathtrap", "True Confessions."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Paradise." #2—"Quest for Fire." #3—"The Long Good Friday." #4—"Partners."

532. LONG BEACH—LIDO— 432-0056. "On Golden Pond."

533. LYNBROOK—LYNBROOK— 593-1033. #1—Thru May 13: "Cat People"; "An American Werewolf in London." Beg. May 14: "House Where Evil Dwells." #2—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Conan the Barbarian." #3—Tent.: "On Golden Pond." #4—Thru May 13: "Death Valley." Beg. May 14: "The Nesting."

534. LYNBROOK—STUDIO ONE— 599-5151. "Quest for Fire."

535. MALVERNE—TWIN— 599-6966. #1—"Deathtrap." #2—"On Golden Pond."

536. MANHASSET—CINEMA— 627-1300. "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. #1—Thru May 13: "Lady Chatterly's Lover." Beg May 14: "Conan the Barbarian." #2—"Porky's." #3—Thru May 13: "Death Valley." Beg. May 14 (tent.): "The Nesting."

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539. MASSAPEQUA—PEQUA— 799-6464. Tent.: "Partners."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—Thru May 13: "Soup for One." Beg. May 14: "The Nesting." #2—"Victor/Victoria." #3—"Porky's." #4—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Wrong Is Right." #5—Thru May 13: "Cat People." Beg. May 14: "Lady Chatterly's Lover." #6—"Paradise." #7—Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "Andy Warhol's Frankenstein."

542. MERRICK—GABLES— 546-0734. Thru May 13: "Shoot the Moon." Beg. May 14: "Richard Pryor Live on the Sunset Strip."

543. MERRICK—MALL— 623-4424. Program unavailable.

544. MERRICK—MERRICK— 623-1522. Thru May 13: "Deathtrap." Beg. May 14: "Wrong Is Right."

545. NEW HYDE PARK—ALAN— 354-4338. Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "House Where Evil Dwells."

546. NEW HYDE PARK—HERRICKS— 747-0555. "On Golden Pond."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—"On Golden Pond." #2—Thru May 13: "Deathtrap." Beg. May 14: "Victor/Victoria."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "On Golden Pond."

549. OYSTER BAY—MOVIES— 922-0333. #1—"On Golden Pond." #2—Thru May 13: "Deathtrap." Beg. May 14: "Victor/Victoria."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru May 11: "Shoot the Moon." Beg. May 12: "Death Wish II."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru May 13: "Deathtrap." #2—Thru May 13: "Chariots of Fire."

552. PLAINVIEW—PLAINVIEW— 935-6100. Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "House Where Evil Dwells."

553. PLAINVIEW—TWIN— 931-1333. #1—"Paradise." #2—"Partners."

554. PORT WASHINGTON—SANDS POINT— 883-5074. Thru May 13: "Deathtrap." Beg. May 14: "Victor/Victoria."

556. PORT WASHINGTON—MOVIES— 767-5600. #1—"Quest for Fire." #2—"On Golden Pond." #3—Thru May 13: "Shoot the Moon."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. "Soup for One."

558. ROCKVILLE CENTRE—TWIN— 678-3121. #1—"Porky's." #2—"Deathtrap."

559. ROSLYN—ROSLYN— 621-8488. #1—Thru May 13: "Das Boot." Beg. May 14: "Wrong Is Right." #2—"Paradise."

561. SYOSSET—SYOSSET— 921-5810. "Victor/Victoria."

562. SYOSSET—UA CINEMA 150— 364-0700. "If You Could See What I Hear."

566. VALLEY STREAM—GREEN ACRES— 561-2100. "Victor/Victoria."

567. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru May 13: "Deathtrap"; "Outland."

568. VALLEY STREAM—SUNRISE— 825-5700. #1—"The Long Good Friday." #2—"Porky's." #3—"Some Kind of Hero." #4—"Partners." #5—"Soup for One." #6—"If You Could See What I Hear." #7—"Lady Chatterly's Lover." #8—"Paradise." #9—"Dr. Butcher, M.D."

569. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru May 13: "Deathtrap." Beg. May 14: "House Where Evil Dwells." #2—Thru May 13: "Reds." Beg. May 14 (tent.): "Victor/Victoria."

571. WANTAGH—WANTAGH— 781-6969. Thru May 13: "Death Valley." Beg. May 14: "Conan the Barbarian."

573. WESTBURY—WESTBURY— 333-1911. #1—Thru May 13: "Deathtrap." Beg. May 14: "Victor/Victoria." #2—"On Golden Pond."

574. WESTBURY—DRIVE-IN— 334-3400. #1—Thru May 13: "Paradise." Beg. May 14 (tent.): "Wrong Is Right." #2—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Conan the Barbarian." #3—Thru May 13: "Partners." Beg. May 14: "House Where Evil Dwells."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—"On Golden Pond." #2—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "House Where Evil Dwells."

601. BABYLON—BABYLON— 669-3399. Thru May 13: "Death Valley." Beg. May 14: "Conan the Barbarian."

602. BABYLON—TWIN— 669-0700. #1—"Porky's." #2—Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "Wrong Is Right."

603. BABYLON—SOUTH BAY— 587-7676. #1—Thru May 13: "Partners." #2—Tent.: "Some Kind of Hero." #3—Thru May 13: "Cat People." Beg. May 14: "House Where Evil Dwells."

604. BAY SHORE—BAY SHORE— 665-0200. "Soup for One."

605. BAY SHORE—CINEMA— 665-1722. "If You Could See What I Hear."

606. BAY SHORE—ENCORE— 655-9834. Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "The Nesting."

607. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Lady Chatterly's Lover." #2—"Paradise."

609. BRENTWOOD—BRENTWOOD— 273-3900. Tent.: "On Golden Pond."

612. CENTEREACH—CENTEREACH— 588-0088. "On Golden Pond."

613. CENTER MORICHES—CENTER— 878-2100. "On Golden Pond."

616. COMMACK—MAYFAIR— 543-0707. "Victor/Victoria."

617. COMMACK—COMMACK— 499-4545. #1—Thru May 13: "Porky's." Beg. May 14: "Wrong Is Right." #2—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Porky's."

619. CORAM—CORAM— 698-7200. Thru May 13: "Deathtrap."

621. CORAM—PINE— 698-6442. #1—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Conan the Barbarian." #2—Thru May 13: "On Golden Pond." Beg. May 14: "House Where Evil Dwells."

622. DEER PARK—DEER PARK— 667-2440. Thru May 13: "On Golden Pond." Beg. May 14: "Wrong Is Right."

623. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru May 13: "Paradise." Beg. May 14: "Conan the Barbarian." #2—Thru May 13: "Das Boot." Beg. May 14: "Wrong Is Right." #3—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "House Where Evil Dwells." #4—Thru May 13: "Deathtrap." Beg. May 14: "Paradise." #5—Thru May 13: "Death Valley." Beg. May 14 (tent.): "Das Boot."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Quest for Fire."

627. EAST SETAUKET—FOX— 473-2400. "Porky's."

628. ELWOOD—ELWOOD— 499-7800. Thru May 13: "Partners."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru May 13: "Victor/Victoria." Beg. May 14: "House Where Evil Dwells." #2—Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "The Nesting."

630. GREENPORT—GREENPORT— 477-0500. Beg. May 14: "Victor/Victoria."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "Quest for Fire."

633. HUNTINGTON—SHORE— 421-5200. #1—Thru May 13: "Porky's." Beg. May 14: "Wrong Is Right." #2—Thru May 13: "Death Valley." #3—Thru May 13: "Paradise."

634. HUNTINGTON—WHITMAN— 423-1300. Thru May 13: "Deathtrap." Beg. May 14: "Conan the Barbarian."

635. HUNTINGTON—YORK— 421-3911. "Lady Chatterly's Lover."

636. ISLIP—ISLIP— 581-5200. #1—"On Golden Pond." #2—"Victor/Victoria." #3—Thru May 13: "Deathtrap." Beg. May 14: "House Where Evil Dwells."

637. LAKE GROVE—SMITH HAVEN MALL— 724-9550. "Victor/Victoria."

638. LINDENHURST—LINDENHURST— 888-5400. Tent.: "Deathtrap."

639. MATTITUCK—TWIN— 298-4405. #1—Thru May 13: "On Golden Pond." #2—Thru May 13: "Missing."

641. MONTAUK—THE MOVIES— 668-2393. May 14-16: "Arthur."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Victor/Victoria." #2—"Quest for Fire."

644. NORTHPORT—NORTHPORT— 261-8600. "On Golden Pond."

645. OAKDALE—OAKDALE— 589-8118. Thru May 13: "Private Lessons." Beg. May 14: "Richard Pryor Live on the Sunset Strip."

647. PATCHOGUE—PATCHOGUE— 475-0601. "Porky's."

648. PATCHOGUE—PLAZA— 475-5225. #1—Thru May 13: "Death Valley." Beg. May 14: "Wrong Is Right." #2—Thru May 13: "Deathtrap." Beg. May 14: "Conan the Barbarian "

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Tent.: "Partners." #2—"Paradise."

653. PORT JEFFERSON—MINI EAST— 928-6555. "Chariots of Fire." **CINEMA WEST—** "Victor/Victoria."

654. PORT JEFFERSON STATION—BROOKHAVEN— 473-1200. Thru May 11: "Shoot the Moon." Beg. May 12: "Death Wish II."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru May 13: "Chariots of Fire."

657. SAG HARBOR—SAG HARBOR— 725-0010. May 14-16: "A Man and a Woman."

658. SAYVILLE—SAYVILLE— 589-0232. #1—"On Golden Pond." #2—"Victor/Victoria." #3—Thru May 13: "Deathtrap."

662. SMITHTOWN—SMITHTOWN— 265-1551. Thru May 13: "Death Valley." Beg. May 14 (tent.): "The Nesting."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru May 13: "Partners." Beg. May 14: "Quest for Fire." #2—Beg. May 14 (tent.): "Das Boot."

664. STONY BROOK—LOEWS— 751-2300. #1—"Paradise." #2—"Partners." #3—"If You Could See What I Hear."

666. WESTHAMPTON—HAMPTON ARTS— 288-2600. "Porky's."

667. WESTHAMPTON—WESTHAMPTON— 288-1500. Tent.: "Victor/Victoria."

668. WEST ISLIP—TWIN— 669-2626. #1—"On Golden Pond." #2—Thru May 13: "Deathtrap." Beg. May 14: "Victor/Victoria."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "Victor/Victoria."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. Thru May 13: "Partners."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"If You Could See What I Hear." #2—Tent.: "Chariots of Fire." #3—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "House Where Evil Dwells."

704. GREENBURGH—CINEMA 100— 946-4680. #1—"Death Valley." #2—Thru May 13: "Das Boot." Beg. May 14: "Conan the Barbarian."

706. HARTSDALE—CINEMA— 428-2200. #1—"Paradise." #2—Thru May 13: "The Amateur." Beg. May 14: "Wrong is Right." #3—Thru May 13: "If You Could See What I Hear." Beg. May 14: "House Where Evil Dwells." #4—Thru May 13: "Chariots of Fire."

707. LARCHMONT—PLAYHOUSE— 834-3001. "Victor/Victoria."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—Thru May 13: "Soup for One." Beg. May 14: "The Nesting." #2—Thru May 13: "Porky's." Beg. May 14: "Conan the Barbarian." #3—Thru May 13: "Death Valley." Beg. May 14: "Porky's." #4—"Lady Chatterly's Lover."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru May 13: "If You Could See What I Hear." Beg. May 14: "Conan the Barbarian." #2—Thru May 13: "Chariots of Fire." Beg. May 14: "Wrong Is Right."

711. MOUNT VERNON—PARKWAY— 664-3311. "On Golden Pond."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Paradise." #2—"Richard Pryor Live on the Sunset Strip."

713. NEW ROCHELLE—MALL— 636-8808. "Lady Chatterly's Lover."

714. NEW ROCHELLE—PROCTORS— 632-1100. #1—"Partners." #2—"Porky's." #3—Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "House Where Evil Dwells." #5—Program unavailable.

716. NEW ROCHELLE—TOWN— 632-4000. "Quest for Fire."

717. OSSINING—ARCADIAN— 941-5200. #1—Program unavailable. #2—"Quest for Fire."

718. **PEEKSKILL—BEACH—** 737-6262. #1—Thru May 13: "Roommates." Beg. May 14: "Conan the Barbarian." #2—Thru May 13: "Deathtrap." Beg. May 14: "Roommates." #3—"Lady Chatterly's Lover."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Porky's." #2—Thru May 13: "Partners." #3—Thru May 13: "Paradise." Beg. May 14: "Wrong Is Right."

720. **PELHAM—PICTURE HOUSE—** 738-3160. "On Golden Pond."

721. **PLEASANTVILLE—ROME—** 769-0720. "Lady Chatterly's Lover."

722. **RYE—RYE RIDGE—** 939-8177. #1—Thru May 13: "Partners." #2—"Paradise."

723. **SCARSDALE—FINE ARTS—** 723-6699. Thru May 13: "Three Brothers." Beg. May 14 (tent.): "A Week's Vacation."

724. **SCARSDALE—PLAZA—** 725-0078. Thru May 13: "Missing." Beg. May 14: "Evil Under the Sun."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru May 13: "Dr. Butcher, M.D." Beg. May 14: "The Nesting."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Porky's." #2—Thru May 13: "Partners."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "The Nesting."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Quest for Fire." #2—"Victor/Victoria."

730. **YONKERS—KENT—** 237-3440. Thru May 13: "Deathtrap"; "So Fine." Beg. May 14: "Richard Pryor Live on the Sunset Strip"; "Neighbors."

732. **YONKERS—MOVIELAND—** 793-0002. #1—Thru May 13: "The Long Good Friday." Beg. May 14: "Conan the Barbarian." #2—"Paradise." #3—"Partners." #4—Thru May 13: "Soup for One." Beg. May 14: "Wrong Is Right."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Quest for Fire." #2—Thru May 13: "Victor/Victoria." Beg. May 14: "House Where Evil Dwells."

Rockland County

741. **NANUET—MALL—** 623-6336. Program unavailable.

742. **NANUET—ROUTE 59—** 623-3355. "If You Could See What I Hear."

743. **NANUET—THE MOVIES—** 623-0211. Program unavailable.

744. **NEW CITY—TOWN—** 634-5100. #1—Thru May 13: "Victor/Victoria." Beg. May 14: "Wrong Is Right." #2—Thru May 13: "Soup for One."

745. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "Conan the Barbarian." #2—"Porky's."

746. **NYACK—CINEMA EAST—** 358-6631. "Missing."

747. **NYACK—DRIVE-IN—** 358-1844. Tent.: "Paradise"; "The Blue Lagoon."

749. **ORANGEBURG—ORANGEBURG—** 359-6030. "Partners."

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. Thru May 13: "Death Valley"; "Ghost Story." Beg. May 14: "Conan the Barbarian."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Porky's."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "On Golden Pond."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. Thru May 13: "Partners."

755. **STONY POINT—9 W CINEMA—** 942-0303. "On Golden Pond."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Quest for Fire."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Death Valley."

Connecticut

(Area Code 203)
Fairfield County

774. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"On Golden Pond." #2—Thru May 13: "Some Kind of Hero." Beg. May 14: "Conan the Barbarian."

775. **DANBURY—CINE—** 743-2200. #1—"Paradise." #2—"Porky's." #3—"Soup for One."

776. **DANBURY—CINEMA—** 748-2923. #1—"Victor/Victoria." #2—"If You Could See What I Hear."

777. **DANBURY—PALACE—** 748-7496. #1—"Partners." #2—"Chariots of Fire." #3—Thru May 13: "Lady Chatterly's Lover."

778. **DARIEN—PLAYHOUSE—** 655-0100. Thru May 13: "On Golden Pond." Beg. May 14 (tent.): "Conan the Barbarian."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—Thru May 13: "Death Valley." #2—Thru May 13: "Lady Chatterly's Lover."

780. **FAIRFIELD—COUNTY—** 334-1411. Thru May 13: "If You Could See What I Hear." Beg. May 14: "Conan the Barbarian."

781. **GREENWICH—CINEMA—** 869-6030. Thru May 13: "If You Could See What I Hear."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Chariots of Fire." #2—"The Long Good Friday." #3—"Das Boot."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Victor/Victoria."

784. **NORWALK—CINEMA—** 838-4504. #1—"Porky's." #2—Thru May 13: "Partners."

785. **NORWALK—NORWALK—** 866-3010. Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "House Where Evil Dwells."

786. **SOUTH NORWALK—SONO—** 866-9202. Thru May 11: "Taxi zum Klo." May 12-14: "Dear Inspector"; "Juipiter's Thigh." Beg. May 15: "The Devils Playground."

787. **SPRINGDALE—STATE—** 325-0250. Thru May 13: "Missing."

788. **STAMFORD—AVON—** 324-9205. #1—"Soup for One." #2—"Private Lessons."

789. **STAMFORD—CINEMA—** 324-3100. #1—"Porky's." #2—"Partners." #3—"Victor/Victoria."

790. **STAMFORD—RIDGEWAY—** 323-5000. "Paradise."

791. **TRUMBULL—TRUMBULL—** 374-0462. #1—"Paradise." #2—"Victor/Victoria." #3—"Chariots of Fire."

793. **WESTPORT—FINE ARTS 1—** 227-3324. "Victor/Victoria." **FINE ARTS 2**—"If You Could See What I Hear." **FINE ARTS 3**—227-9619. "Das Boot." **FINE ARTS 4**—226-6666. "Chariots of Fire."

794. **WESTPORT—POST—** 227-0500. "Paradise."

797. **WILTON—CINEMA—** 762-5678. Thru May 13: "On Golden Pond."

New Jersey

(Area Code 201)
Hudson County

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Porky's." #2—"Quest for Fire."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"The Long Good Friday." #2—"Partners." #3—"Paradise." #4—"If You Could See What I Hear."

Essex County

811. **BLOOMFIELD—CENTER—** 748-7900. Thru May 13: "Cat People." Beg. May 14: "House Where Evil Dwells."

812. **BLOOMFIELD—ROYAL—** 748-3555. #1—"Partners." #2—Thru May 13: "Dr. Butcher, M.D."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Chariots of Fire."

817. **LIVINGSTON—COLONY—** 992-0800. "On Golden Pond."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru May 13: "Missing." Beg. May 14: "Victor/Victoria."

819. **MILLBURN—MILLBURN—** 376-0800. #1—Thru May 13: "On Golden Pond." Beg. May 14: "Conan the Barbarian." #2—"Victor/Victoria."

821. **MONTCLAIR—CLARIDGE—** 746-5564. Thru May 13: "Deathtrap." Beg. May 14: "Conan the Barbarian."

822. **MONTCLAIR—WELLMONT—** 783-9500. "Paradise."

825. **NUTLEY—FRANKLIN—** 667-1777. "On Golden Pond."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Victor/Victoria."

828. **VERONA—VERONA—** 239-0880. Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "The Nesting."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Porky's." #2—Thru May 13: "Partners." #3—Thru May 13: "Chariots of Fire."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. "Quest for Fire."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru May 13: "On Golden Pond."

841. **CRANFORD—CRANFORD—** 276-9120. #1—"Lady Chatterly's Lover." #2—"Paradise."

842. **ELIZABETH—ELMORA—** 352-3483. Thru May 13: "Richard Pryor Live on the Sunset Strip." Beg. May 14: "Victor/Victoria."

846. **LINDEN—TWIN—** 925-9787. #1—"Paradise." #2—Thru May 13: "Death Valley."

848. **ROSELLE PARK—PARK—** 245-0358. "On Golden Pond."

849. **SUMMIT—STRAND—** 273-3900. Program unavailable.

851. **UNION—FIVE POINTS—** 964-3466. "Paradise."

852. **UNION—FOX—** 964-8977. "Partners."

853. **UNION—LOST PICTURE SHOW—** 964-4497. "Das Boot."

854. **UNION—UNION—** 686-4373. #1—Thru May 13: "Quest for Fire." Beg. May 14: "Wrong Is Right." #2—"Porky's."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru May 13: "Death Valley." Beg. May 14: "Conan the Barbarian." #2—"If You Could See What I Hear." #3—Tent.: "Soup for One."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Chariots of Fire." #2—Thru May 13: "Deathtrap." Beg. May 14: "Victor/Victoria."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. "On Golden Pond."

861. **CLOSTER—CLOSTER—** 768-8800. "On Golden Pond."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Partners." #2—"Paradise." #3—"Private Lessons." #4—"Lady Chatterly's Lover."

863. **EMERSON—TOWN—** 261-1000. Thru May 13: "Chariots of Fire."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru May 13: "Lady Chatterly's Lover." Beg. May 14: "The Nesting." #2—Thru May 13: "Death Valley." Beg. May 14: "Conan the Barbarian."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Victor/Victoria." #2—Thru May 13: "Soup for One." Beg. May 14 (tent.): "If You Could See What I Hear."

868. **FORT LEE—SHARON—** 224-3032. Thru May 13: "Das Boot." Beg. May 14: "Wrong Is Right."

870. **OAKLAND—TWIN—** 337-4478. #1—"On Golden Pond." #2—Thru May 13: "Victor/Victoria." Beg. May 14: "Wrong Is Right."

871. **PARAMUS—BERGEN MALL—** 845-4449. Thru May 13: "Death Valley."

872. **PARAMUS—ROUTE 17—** 843-3830. #1—"Paradise." #2—"Victor/Victoria."

873. **PARAMUS—CINEMA 35—** 845-5070. Thru May 13: "On Golden Pond." Beg. May 14: "Conan the Barbarian."

875. **PARAMUS—ROUTE 4—** 488-9444. #1-"Porky's." #2—"Partners." #3—Thru May 13: "If You Could See What I Hear." Beg. May 14: "Wrong Is Right." #4—"The Long Good Friday." #5—"Quest for Fire." #6—Thru May 13: "Chariots of Fire." Beg. May 14: "Soup for One." #7—Thru May 13: "Soup for One." Beg. May 14: "House Where Evil Dwells."

876. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

877. **RAMSEY—RAMSEY—** 327-2142. "On Golden Pond."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. "On Golden Pond."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—Thru May 13: "Victor/Victoria." Beg. May 14: "Wrong Is Right." #2—"Partners."

881. **TEANECK—CEDAR LANE—** 836-3430. "On Golden Pond."

882. **TENAFLY—BERGEN—** 567-0004. "On Golden Pond."

885. **WESTWOOD—PASCACK—** 664-3200. "On Golden Pond."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMATEUR, THE—(1hr. 51m., '82) A young man is drawn into the world of espionage and professional assassins. With John Savage, Christopher Plummer and Marthe Keller. Dir. Charles Jarrott. R. 32, 54, 706

ARREST, THE—(1hr. 31m., '82) In French, Eng. subtitles. In contemporary France, a man's arrest and interrogation turn into a political nightmare. With Bernard Le Coq and Catherine Lachens. Dir. Raphael Rebibo. 50

★**ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. 32, 641

ATOMIC CAFE, THE—(1hr. 27m., '82) A maliciously entertaining but finally annoying collage of early U.S.-government and "educational" propaganda about nuclear war. As the Buchanan Brothers sing "Atomic Power," we see bomb tests, civilian defense films, 1950 interviews with congressmen calling for nuclear war against North Korea. Most of this material is pathetic, absurd, appalling. *The Atomic Cafe* should become a perfect divertissement for the emerging anti-nuke movement, but it does little but make us grin at our own helplessness, and we need more. The filmmakers—Pierce Rafferty, Kevin Rafferty, Joan Loader—mix real documentary and staged documentary, cartoons and live-action footage; they may start with one piece of propaganda, switch to another, come back to the first, and then introduce a third piece, and often we don't know what we're looking at or listening to. After a while, the deadpan gruesomeness begins to pall, and one longs for some signs of rational activity—on the filmmakers' part at least. 6

CAT PEOPLE—(1hr. 57m., '82) Paul Schrader's luridly literal-minded, humorless sex-horror fantasia. Nastassia Kinski stars as Irena, the nice young girl whose ancestors mated with black leopards, and Malcolm McDowell is Paul, her creepy brother. They are the cat people—they can safely sleep only with each other; if anyone else arouses them they turn into leopards and must kill someone before returning to human form. Since Schrader is extremely solemn about this far-out conceit, the movie seems slightly mad. It turns out that sex is either incest or annihilation; either you sleep with your sibling or you kill your lover. This farrago of lust and fear might have been exciting if the movie had developed some visual poetry and urgency, but mainly it's sluggish and heavy-spirited with periodic scare scenes thrown in to liven things up. The visual design by Ferdinando Scarfiotti is high camp at best; and John Bailey's cinematography is inappropriately hard-edged for the New Orleans settings and the sex-dampened material. With John Heard as a fearless zookeeper who falls in love with Kinski's Irena and goes to bed with her even though he knows what sex will lead to. R. 23, 102, 533, 541, 603, 811

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good.* But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. 9, 32, 58, 89, 233, 404, 501, 506, 508, 519, 536, 551, 653, 655, 702, 706, 709, 777, 782, 791, 793, 813, 829, 858, 863, 875

CHOSEN, THE—(1hr. 48m., '82) Reviewed in this issue. PG. 61, 71

CONAN THE BARBARIAN—(2hrs. 9m., '82) The medieval adventures of the mighty Conan, based on the comic strip character. With Arnold Schwarzenegger, James Earl Jones and Sandahl Bergman. Dir. John Milius. R. 16, 41, 70, 83, 97, 100, 102, 109, 202, 207, 210, 212, 302, 307, 403, 405, 413, 419, 429, 439, 512, 528, 533, 537, 571, 574, 601, 621, 623, 634, 648, 704, 708, 709, 718, 732, 745, 750, 774, 778, 780, 819, 821, 857, 864, 873

★**DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 73, 92, 304, 559, 623, 663, 704, 782, 793, 853, 868

DEATH VALLEY—(1hr. 30m., '82) A family vacation turns into a nightmare. With Paul Le Mat, Catherine Hicks and Edward Herrmann. Dir. Dick Richards. R. 20, 41, 83, 109, 114, 202, 207, 210, 212, 300, 302, 413, 419, 429, 439, 508, 512, 528, 533, 537, 571, 601, 623, 633, 648, 662, 704, 708, 750, 758, 779, 846, 857, 864, 871

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. 32, 235, 406, 442, 502, 526, 550, 654

DEATHTRAP—(1hr. 56m., '82) Heavy-handed, ostentatiously theatrical adaptation of Ira Levin's hit Broadway comedy-thriller. The director, Sidney Lumet, working in his customary wall-slamming style, seems to have forgotten that the material was supposed to be funny. He plays it for menace and thrills. The actors screaming in close-up pall on you after a while, and without deft acting and direction the facile, cheap mechanics of Levin's play, with its reversals, tricks, and hammy self-consciousness, are too much to bear. Christopher Reeve, however, has a few amusing moments as the young playwrighting student. Michael Caine lays on the bitchery thickly as the burnt-out playwright, and Dyan Cannon overdoes the neurotic bit as his weak-hearted wife. With Irene Worth as a thick-accented Dutch psychic. PG. 11, 57, 93, 213, 236, 426, 436, 438, 448, 451, 503, 511, 513, 516, 527, 530, 535, 544, 547, 549, 551, 554, 558, 567, 569, 573, 619, 623, 634, 636, 638, 648, 658, 668, 718, 730, 821, 858

★**DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. 60

★**DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 55

★**GARDE À VUE**—(1hr. 27m., '82) In French, Eng. subtitles. Taut, psychologically complex story of an upper-class lawyer in a French provincial city subjected to an all-night police interrogation—he's a suspect in the rape and murder of two little girls. Michel Serrault, best known for his whooping Albin in the *Cage aux Folles* movies, gives a performance of great power and dignity. His tormentors are played by Lino Ventura, who has a face like a stone slab and an inexorably determined manner, and scary Guy Marchand, who has been playing the kind of hollow men that Jack Warden took on twenty years ago—the sleazy soulless types, indifferent to everything but their own interests. The interrogation is pure combat: Each man brings his private rages, and disappointments, his personal and social status, his desire for justification and revenge, to that long night. Romy Schneider makes an appearance as Serrault's wife, and there's a neat, double-twist ending. Dir. Claude Miller. 70

GENOCIDE—(1hr. 27m., '82) The Academy Award-winning documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. 51

HOUSE WHERE EVIL DWELLS—(1hr. 28m., '82) An American family living in Japan is terrorized by ancient evil spirits trapped in their home. With Edward Albert, Susan George and Doug McClure. Dir. Kevin Connor. R. 22, 30, 82, 109, 202, 203, 210, 212, 412, 419, 439, 448, 533, 545, 552, 569, 574, 600, 603, 621, 623, 629, 636, 702, 706, 714, 733, 785, 811, 875

I LOVE YOU—(1hr. 44m., '82) In Portuguese, Eng. subtitles. A man and a woman, both jilted by lovers, begin an erotic relationship. With Sonia Braga and Paulo Cesar Pereio. Dir. Arnaldo Jabor. 60

IF YOU COULD SEE WHAT I HEAR—(1hr. 43m., '82) An autobiographical portrait of Tom Sullivan, blind entertainer, during his college years. With Marc Singer, R.H. Thomson and Sarah Torgov. Dir. Eric Till. PG. 30, 109, 206, 226, 307, 405, 414, 418, 512, 562, 568, 605, 664, 702, 706, 709, 742, 776, 780, 781, 793, 807, 857, 867, 875

★**LONG GOOD FRIDAY, THE**—(1hr. 54m., '82) Breathlessly exciting British gangster movie, based on the Cagney-Robinson American classics of the thirties. The short, hairy, barrel-chested Bob Hoskins plays Harold Shand, the number-one hood in London, owner of gambling casinos and elegantly restored restaurants, a man who wants to go legit. Yet at the very moment of his triumph, Shand's world begins to unravel—someone is moving in on his organization, knocking off his lieutenants. And so Shand plunges into his old life as a hood, racing through London with his thugs, slapping people around (and worse). He is both vicious and loyal, cold-blooded and touching. As he fights for clarity and control he becomes a tragic figure. The screenplay (an original by Barry Keeffe) has too many conventional turns, and some of it is poorly organized or obscure; the direction, by John Mackenzie, is powerful but careless. Hoskins's performance, however, keeps you emotionally involved. With Helen Mirren as a superintelligent moll. R. 14, 35, 72, 93, 200, 421, 531, 568, 732, 782, 807, 875

MARIANNE AND JULIANE—(1hr. 46m., '81) In German, Eng. subtitles. The relationship between two sisters is put to a test when one is imprisoned for terrorist acts. With Barbara Sukowa and Jutta Lampe. Dir. Margarethe von Trotta. 90

MEADOW, THE—(2hrs., '82) In Italian, Eng. subtitles. The contemporary story of a romantic triangle in rural Italy. With Isabella Rossellini, Michele Placido and Saverio Marconi. Dir. Paolo and Vittorio Paviani. 90

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 62

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. 16, 50, 211, 530, 639, 724, 746, 787, 818

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 89

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite,* arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. 32, 104, 413, 416, 437, 444, 447, 449, 453, 504, 507, 508, 511, 513, 527, 532, 533, 535, 546, 547, 548, 549, 556, 573, 600, 609, 612, 613, 621, 622, 636, 639, 644, 658, 668, 711, 720, 752, 755, 774, 778, 797, 817, 819, 825, 840, 848, 860, 861, 870, 873, 877, 878, 881, 882, 885

PARADISE—(1hr. 40m., '82) The adventures of two teenagers on their own in the 19th Century Middle East. With Willie Aames and Phoebe Cates. Dir. Stuart Gillard. R. 24, 37, 72, 93, 97, 100, 109, 111, 206, 210, 212, 232, 300, 403, 405, 408, 409, 411, 426, 518, 529, 531, 541, 553, 559, 568, 574, 607, 623, 633, 651, 664, 706, 712, 719, 722, 732, 747, 775, 790, 791, 794, 807, 822, 841, 846, 851, 862, 872

PARTNERS—(1hr. 33m., '82) Two policemen pose as a gay couple to find a murderer. With Ryan O'Neal and John Hurt. Dir. James Burrows. R. 24, 33, 80, 104, 111, 200, 213, 226, 231, 303, 408, 409, 423, 426, 449, 519, 529, 531, 539, 553, 568, 574, 603, 628, 651, 663, 664, 701, 714, 719, 722, 727, 732, 749, 754, 777, 784, 789, 807, 812, 829, 852, 862, 875, 879

★**PASSIONE D'AMORE**—(1hr. 57m., '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Laura Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valerie d'Obici), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of health mastered by illness, body overwhelmed by spirit, beauty captured by ugliness. Directed with great assurance by Ettore Scola. 89

PORKY'S—(1hr. 39m., '82) A raucously blue descendant of the beach-blanket-bingo youth films made two decades ago. It's about guys and girls at a South Florida high-school, and most of it is dirty-minded and coarse, which wouldn't be so bad if the movie weren't also rather stupid and dull. The guys spy on the girls taking a shower; the girls make lots of, oh, hilarious jokes about what the boys have got in their pants; the boys line up for a gang-bang, get the stuffings scared out of them, and go running naked into the woods to mate with alligators, and so on. It's supposed to be good clean dirty fun. There's one sour element: Older people hang out at Porky's, a bar in the Everglades, and *their* sexual entertainment—watching strippers, whoring—is presented as pathetic and gross. It never seems to have occurred to anyone making the film that the guys frolicking outside the girls' shower will be boozing, in a few years, at the bar in the swamp. With a crew of forgettable young actors. Dir. Bob Clark. R. 24, 30, 58, 82, 100, 203, 234, 302, 409, 417, 424, 429, 518, 528, 537, 541, 558, 568, 602, 617, 627, 633, 647, 666, 708, 714, 719, 727, 745, 751, 775, 784, 789, 804, 829, 854, 875

★**QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. 6, 88, 208, 223, 236, 405, 529, 531, 534, 556, 626, 631, 643, 663, 716, 717, 729, 733, 756, 804, 830, 854, 875

★**REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. 38, 94, 569

★**RICHARD PRYOR LIVE ON THE SUNSET STRIP**—(1hr. 28m., '82) A perfect entertainment. Screamingly funny, Richard Pryor is also growing and changing in ways that are remarkable. He now works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allow you to see his face and body close-up as he wheels and stalks and bends during this concert film shot last December at the Palladium in Los Angeles. His super-active face and body are the outer signs of a mind incandescently alive. He is brilliant on sex, race, crime, lawyers, and on the grandest topic for comedy of all—himself. He tells stories of his own disgrace without masochism or self-pity, re-creating for us, in an episode that brings hilarity to the point of terror, his "accident" of 1980, a time in which he was so stoned he didn't realize at first that the beautiful blue light coming off his body was fire. Excruciating, hilarious, unforgettable. Dir. Joe Layton. R. 21, 36, 38, 94, 542, 645, 712, 730, 842

SECRET POLICEMAN'S OTHER BALL, THE—(1hr. 31m., '82) A comedy performance benefit for Amnesty International. With John Cleese, Graham Chapman, Peter Cook, Michael Palin, Pete Townshend and Sting. Dir. Julien Temple and Roger Graef. R. 48

★**SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. 235, 442, 502, 526, 542, 550, 556, 654

SLAP IN THE FACE, A—(1hr. 30m., '82) In Armenian, Eng. subtitles. A comedy about the trials of a young man's life in a small Armenian village. Dir. Genrikh Malyan. 92

SMASH PALACE—(1hr. 40., '81) Reviewed in this issue. 56

★**SOLDIER GIRLS**—(1hr. 27m., '81) Entertaining cinéma-vérité documentary about women in the new volunteer army. Here is the eternal low comedy of basic training—the theatrical bullying of the drill instructors, the humiliations and bellyaching of the trainees. But since the trainees are women (who will never see combat), the rituals look sillier than usual, and more sadistic—one recruit, a slightly dim black teenager, is shouted at so brutally that one gets a little sick. The hoarse Sergeant Abing, who has perhaps spent too much time studying Jack Webb's leather-voiced bellowing in *The D.I.*, is baffled by the women's unnecessary tears and smiles, and he tries to grind the emotion out of them. Poor Abing's rage is so unappeasable that you almost feel sorry for him. A sad and funny movie, directed and edited by the team of Joan Churchill and Nicholas Broomfield. 4

SOME KIND OF HERO—(1hr. 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder and Ray Sharkey. Dir. Michael Pressman. R. 33, 80, 568, 603, 774

SOUP FOR ONE—(1hr. 24m., '82) Reviewed in this issue. R. 22, 32, 48, 83, 93, 207, 224, 403, 404, 412, 419, 439, 512, 517, 541, 557, 568, 604, 708, 732, 744, 775, 788, 857, 867, 875

★**THREE BROTHERS**—(1hr. 53m., '82) In Italian, Eng. subtitles. A masterpiece from Francesco Rosi, one of Italy's great directors. In the country near the Adriatic, a very old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret) about to try a terrorist for murder; a Turin factory worker (Michele Placido) involved in labor violence; a saintly teacher (Vittorio Mezzogiorno) of delinquent boys. The three men, reunited in their boyhood home, debate and dream their way through the night. The old man is rooted, tradition-bound, complete; but the three sons have reaped the whirlwind, and out of this contrast Rosi has constructed a wrenchingly emotional meditation on the future of Italy. The movie, filled with sun-drenched landscapes and deeply harmonious images, is extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities, in the exhausting struggles for justice and order. The countryside offers a refuge, not an escape—the men never escape their dreams or their desires. A great film: The imagery reaches to the roots of life. 16, 97, 723

TOO FAR TO GO—(1hr. 40m., '79) The TV-movie adaptation, now given theatrical release, of John Updike's stories about the Maples, a couple that have fallen out of love without knowing why. Pale as Banquo's ghost, slender but puffy, Michael Moriarty's Richard Maple talks in a cobwebby, fey manner that sounds like Daniel Patrick Moynihan imitating Truman Capote at a garden party. Blythe Danner, however, is radiant as the bewildered Joan Maple. As far as we can see, these two never belonged together; the mystery is how they maintained the conjugal bed for one year, let alone twenty. Director Fielder Cook never transcends TV-movie earnestness, and after an hour or so you may begin to blank out on the "revealing" close-ups and from the lack of activity going on around the characters, who are stranded, poised for emotion, against flowered wallpaper and pastel sheets. 62

UNFINISHED PIECE FOR PLAYER PIANO, AN—(1hr. 40m., '82) In Russian, Eng. subtitles. A Chekhov pastiche, and only moderately satisfying. The noted Soviet director Nikita Mikhalkov has based the movie on the playwright's sprawling early work, *Platonov,* retaining most of the 16 major characters while cutting down their complicated interrelations to a baffling word here, a glance there. At first we may lose our way among the many men in white suits and women in flowing white dresses who have gathered at a country estate, but gradually a Chekhovian theme emerges—the collapse of the landowning class into penury, idleness, spiteful boredom. And a Chekhovian hero emerges too—Platonov (Alexander Kaliagin), a poet of promise in his youth, now a self-disgusted village schoolmaster who ruins the peace and destroys the illusions of all the others. The movie is a mess, but see it if you long for the Russian country-house atmosphere and Chekhov's unmistakable eloquence and pathos. With Elena Solovei. 90

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. 45, 113, 202, 207, 211, 224, 308, 413, 414, 418, 423, 436, 500, 503, 506, 511, 521, 523, 541, 547, 549, 554, 561, 566, 569, 573, 616, 629, 630, 636, 637, 643, 653, 658, 667, 668, 700, 707, 729, 733, 744, 776, 783, 789, 791, 793, 818, 819, 827, 842, 858, 867, 870, 872, 879

WASN'T THAT A TIME!—(1hr. 18m., '82) A documentary about the Weavers, a musical group led by Pete Seeger, blacklisted during the McCarthy era and reunited in 1980 at Carnegie Hall. Dir. Jim Brown. 14

WEEK'S VACATION, A—(1hr. 42m., '82) In French, Eng. subtitles. A high-school teacher in Lyons (Nathalie Baye), having put in ten years on the job, can't face her students or another stack of papers, and she takes a week off. She's in a real fix—she's old enough to be bored, but too young to be cynical, and she's dismayed by her own feelings of disgust. The director, Bertrand Tavernier, is a generous-hearted, sensitive man, and he follows the teacher through her depressed state with tact and love. She withdraws sexually from her boyfriend (Gérard Lanvin), realizes that she can never be close to her parents again, but makes friends with two middle-aged men (Michel Galabru and Philippe Noiret) who were once student failures—dunces—and who are now eloquent on the misery of a student's lot in a way that no young person ever could be. A delicate, fine-boned movie that never develops a head of steam but provides quiet satisfactions and self-recognition: The teacher could be any professional in a funk. 723

WRONG IS RIGHT—(1hr. 59m., '82) A frenetic farce about terrorists, a mad Arab king, an arms smuggler, an ineffectual health-nut American president, a jivy black female vice-president, nuclear blackmail, the perversion of TV journalism into entertainment, and about a hundred other things, all central to the survival of our civilization, that happened to be passing in recent years through the sorely troubled but shallow mind of the veteran writer-director Richard Brooks. Brooks wants to be Stanley Kubrick, but his satirical thrusts at the craziness of international politics quickly degenerate into clownishness, and he can't restrain a natural blowhard's temperament. As the TV-correspondent hero, a glib, can-do guy, Sean Connery is miscast and distinctly uneasy charging in and out of embassies and through herds of rampaging elephants with a camera on his shoulder. With George Grizzard, G.D. Spradlin, Henry Silva and Katharine Ross. PG. 31, 74, 105, 109, 114, 234, 303, 403, 411, 412, 448, 508, 521, 541, 544, 559, 574, 602, 617, 622, 623, 633, 648, 706, 709, 719, 732, 744, 854, 868, 870, 875, 879

Revivals

BADLANDS—(1hr. 24m., '74) The very impressive writing-directing debut of Terence Malick, about a mass murderer and his impressionable girlfriend, with convincing, realistic performances by Martin Sheen and Sissy Spacek. 4

BEAUTY AND THE BEAST—(1hr. 30m., '47) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. 44

BREAKFAST AT TIFFANY'S—(2hrs., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novel about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. 10

CAMILLE—(1hr. 25m., '36) The utterly bewildering title for *The Lady of the Camellias,* starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard MGM script and supporting players. Dir. George Cukor. 39

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. 95

DEER HUNTER, THE—(3hrs. 3m., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and uncontrollable savagery of the Vietnam war. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale and Meryl Streep. Dir. Michael Cimino. 39

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. 4

DOUBLE INDEMNITY—(1hr. 46m., '44) Barbara Stanwyck gives a great performance as the steamy California slut who ensnares Fred MacMurray (the embodiment of the banality of evil) into murdering her husband for the insurance money. Edward G. Robinson is the bulldog-like insurance-company Javert. A taut, stunningly effective melodrama. Dir. Billy Wilder. 10

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity,* and *On the Waterfront,* this was probably the most influential melodrama of the fifties. 4

GRAND HOTEL—(1hr. 45m., '32) You see, children, long ago, before there was *Airport*. . . Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. 39

LAST WAVE, THE—(1hr. 46m., '78) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend a group of aboriginal tribesmen in a murder trial, discovers that his dreams and waking consciousness have been taken over by his clients' mystical way of thinking, and eventually he is visited with premonitions of the end of the white race. A racially guilty, pretentious, and murky film, but still fascinating and visually striking. 47

MILDRED PIERCE—(1hr. 50m., '45) A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Dir. Michael Curtiz. 47

PICNIC AT HANGING ROCK—(1hr. 50m., '78) A handsome but irritating Australian work from Peter Weir. A group of girls from a posh turn-of-the-century boarding school go on an outing, and three of them and a spooky teacher disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, the ineffable. With Rachel Roberts. 47

PINK PANTHER, THE—(1hr. 53m., '64) The first and best of the *Pink Panther* Series, with Peter Sellers's French-accented Inspector Clouseau mangling the language and tripping over the carpets. The setting, a resort in the Italian Alps, is luxurious, and the supporting cast includes David Niven, Robert Wagner, Claudia Cardinale, and that gorgeous clotheshorse, Capucine. Dir. Blake Edwards. 10

ROMAN HOLIDAY—(1hr. 58m., '53) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the eternal city. Dir. William Wyler. 10

SEVEN SAMURAI, THE—(2hrs. 40m., '56) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. 95

SHAMPOO—(1hr. 50m., '75) Probably the most successful American satire of the seventies. A straight Beverly Hills hairdresser (Warren Beatty) races from bed to bed, servicing the city's wealthy women, who depend on his ministering hands for their morale. He's a saint, a buffoon, and finally a loser—everyone is moving up the social ladder but him. With Goldie Hawn, Julie Christie and Jack Warden. Dir. Hal Ashby. 39

STRANGERS ON A TRAIN—(1hr. 41m., '51) Robert Walker, as a seductive homosexual killer, is Hitchcock's most attractive villain in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman, from a Patricia Highsmith novel. 4

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olden. Dir. Billy Wilder. 47

TAXI DRIVER—(1hr. 54m., '76) A maladjusted loner, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. 13

TAXI ZUM KLO—(1hr. 32m., '81) In German, Eng. subtitles. The title means *Taxi to the John,* and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay nightworld. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a bouyant journal of good times, a record of acts, not ideas or sentiments. 786

THREE FACES OF EVE, THE—(1hr. 31m., '57) Joanne Woodward's thrilling performance as a Georgia housewife with a triple personality (three people in one body), based on a true story, won her the Academy Award for best actress. Lee J. Cobb plays her psychiatrist. Dir. Nunnally Johnson. 91

TOKYO STORY—(2hrs. 14m., '72) In Japanese, Eng. subtitles. Yasujiro Ozu's masterpiece about an elderly Japanese couple and their relationships with their grown children reaches the inner core of universal human experience. It is so intimate a film experience that it will remain with you as a personal memory. 2

UNE FEMME DOUCE—(1hr. 27m., '71) In French, Eng. subtitles. Robert Bresson at his heaviest, updating Dostoevsky and trying to be at once trendy, with it, and full of timeless Christian mysticism. Very little of it makes sense, and the amateur actors remain resolutely amateurish, including Dominique Sanda, whose first film this was. 2

THEATER

KEY TO ABBREVIATIONS

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CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Broadway

Previews and Openings

Friday, May 14

DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP?—Russ Thacker stars in John Powers's musical spoof about growing up Catholic, with music and lyrics by James Quinn and Alaric Jans; directed by Mike Nussbaum. Previews begin 5/14 prior to a 5/27 opening. Tues.-Thurs. at 8, Sat. at 2 & Sun. at 3; $18-$25. Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. Preview prices: $15 & $20. **Alvin,** 250 W. 52nd (757-8646). 2 hrs., 10 min. All major credit cards.

Monday, May 17

BEYOND THERAPY—*John Lithgow and Dianne Wiest* in Christopher Durang's comedy about two people who meet through a personal ad in a newspaper; directed by John Madden. Previews start 5/17 prior to a 5/26 opening. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 10 min. All credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and James N. Stephens star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50; thru 5/16. **Longacre,** 220 W. 48th (246-5639). 2 hrs., 40 mins. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, *who has strong scruples and a weak heart.* With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Mon., Wed. & Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (265-4311). 2 hrs., 10 min. Credit cards.

EMINENT DOMAIN—Percy Granger's play about the *crisis* in the life of a mid-western English professor and his artist wife; directed by Paul Austin. Starring Philip Bosco and Betty Miller. Tues.-Fri. at 8, Wed. & Sat. at 2, $18; Sat. at 8, $21; thru 5/16. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs. All major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

IS THERE LIFE AFTER HIGH SCHOOL?—A musical by Jeffrey Kindley and Craig Carnelia; directed by Robert Nigro, focusing on the love-hate relationship most adults have with memories of high school. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20.50-$26.50. **Barrymore Theater,** 243 W. 47th (246-0390). All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $25.50-$35; thru 6/30. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed *shrewdly, and with eloquent terseness* by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

MASTER HAROLD. . .AND THE BOYS—Lonny Price stars in Athol Fugard's play, about a 17-year-old white South African youth's relationship with two black men employed by his family. Tues.-Thurs. at 8, Sat. at 2, $17-$27.50; Fri. & Sat. at 8, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (582-3897). 2 hrs. All major credit cards.

MEDEA—Zoe Caldwell, Judith Anderson, Mitchell Ryan, and Pauline Flanagan in the Robinson Jeffers adaptation of Euripides' play; directed by Robert Whitehead. With Paul Sparer, Don McHenry, Peter Brandon, Harriet Nichols, Giulia Pagano, and Lucien Douglas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18.50-$28.50. **Cort,** 138 W. 48th St. (489-6392). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Music and lyrics by Maury Yeston; directed and choreographed by Tommy Tune. With Karen Akers, Taina Elg, Shelly Burch, Anita Morris, and Lilliane Montevecchi. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Cecilia Hart and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $15.50-$30; Fri. & Sat. at 8, $17.50-$32.50; Wed. at 2, $13.50-$27.50; thru 5/23. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Gary Sandy, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., *30 min. All major credit cards.*●

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John

Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles with Megan Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $24. **Century,** 235 W. 46th (354-6644). 2 hrs.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Sat. at 8, Sun. at 2:30; $24; thru 5/16. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

BEST ALL 'ROUND—Marsha Sheiness's look at three young women growing up in a Texas suburb in the late 50s, just prior to graduation. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; thru 5/23. **Perry St. Theater,** 31 Perry St. (269-4869).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Curtain-raiser is J.M. Barrie's *The Twelve-Pound Look.* Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50. **Roundabout Stage Two,** 307 West 26th (242-7800).

CAST OF CHARACTERS—Revival of creations of Ruth Draper, as interpreted by Patrizia Norcia; including "The Italian Lesson," "The Actress," "A Children's Party," and others; directed by David Kaplan. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $15. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

THE CHALK GARDEN—Revival of Enid Bagnold's charming 1955 drama, with Irene Worth, Constance Cummings, Donal Donnelly, I. M. Hobson, and Sallyanne Tackus, about two formidable women and a lady companion with a secret past; directed by John Stix. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage One,** 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Lois de Banzie, W. H. Macy, Ann McDonough, Pippa Pearthree, Remak Ramsay, and John Shea; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE FREAK—Granville Burgess's play about psychic/faith healer Edgar Cayce; directed by Stephen Zuckerman. Tues.-Thurs. at 8, Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7:30; $10-$14.50; from 5/18. **D. Fairbanks Theater,** 432 W. 42nd (239-4321).

THE HOTHOUSE—Harold Pinter's comedy, set in what appears to be a state-run rest home, revolves around a murder plot and bureaucratic ineptitude; directed by Adrian Hall. $16-$21.50. **Playhouse Theater,** 359 W. 48th (489-9237).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

POOR LITTLE LAMBS—Paul Rudnick's likable, amusing play about the Whiffenpoofs of Yale, bouncily directed by Jack Hofsiss, featuring Blanche Baker and Kevin Bacon. Tues.-Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 8; $18-$20. **The Common** at St. Peter's Church, 54th & Lexington (751-4140).

THE REGARD OF FLIGHT—Bill Irwin stars in an event that pokes fun at theatrical styles and conventions. Thurs.-Sat. at 8, Sun. at 3; $10-$12; from 5/14. **American Place Theater,** 111 W. 46th (247-0393).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $10-$15; from 5/12. **Van Dam Theater,** 15 Van Dam St. (675-0498).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—Sam Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$15. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

Theater Companies

ACADEMY ARTS THEATER COMPANY—Agatha Christie's *A Murder is Announced,* 5/14, 15, 21, 22, at 7:30; $4. **Eastside Community Center,** 931 First Ave. (486-1431).

AMERICAN JEWISH THEATER—Fritz Hochwalder's *The Raspberry Picker;* directed by Dan Held; about officials of an Austrian town who mistake a petty thief for a war criminal. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $8; thru 6/11. **92nd St. Y,** 92nd & Lexington (427-6000 ext. 134).

CHICAGO CITY LIMITS—Comedy of songs and scenes, half set, and half created from suggestions called out by audience members. Wed. & Thurs. at 8; Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CSC REPERTORY—*King Lear,* in repertory with August Strindberg's *Ghost Sonata,* directed by Christopher Martin. Tues. thru Sun.; $10-$12 (phone for specifics). **CSC Repertory Theater,** 136 E. 13th (677-4210).

EQUITY LIBRARY THEATER—The first New York city revival of *Applause,* musical based on the film *All About Eve;* directed by Leslie Eberhard. Book by Comden & Green; music by Charles Strouse; lyrics by Lee Adams. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 5/13-6/6. **Theater,** 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—Cyrill Tourneur's *The Count of Monte Cristo;* thru 5/23. Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

LA MAMA ANNEX—Tadeusz Kantor and his Cricot 2 Theater of Poland in their newest work, *Wielopole-Wielopole,* which furthers Kantor's experiments in the theater of the dead. $14; from 5/13-23. **La Mama,** 74A E. 4th St. (475-7710).

LION THEATER COMPANY—Brecht's *The Caucasian Chalk Circle,* directed by Gene Nye; in repertory with *Romeo and Juliet.* Call theater for dates. **Lion Theater,** 422 W. 42nd (279-4200).

MANHATTAN PUNCH LINE—Horton Foote's *The Roads to Home,* directed by Calvin Scaggs. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10; extended thru 5/16. Also, Fri. & Sat. at 10:30, *Slap Happy,* a musical comedy revue; $5; thru 5/29. $5. **Theater,** 260 W. 41st (921-1455).

MANHATTAN THEATER CLUB—John Guare's *Gardenia,* about Lydie Breeze and the three Civil War veterans who follow her to Nantucket to build a Utopia; starring Sam Waterston, Jobeth Williams, Edward Herrmann, and James Woods; directed by Karel Reisz. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18; thru 5/23; at Downstage. At Upstage: Anthony Giardina's *Scenes from La Vie de Boheme,* directed by Douglas Hughes; about artists searching for love in N.Y. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$16; from 5/18. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14; thru 6/6. **Theater Four,** 424 W. 55th (246-8545).

PLAYWRIGHTS HORIZONS—*Herself as Lust,* Albert Innaurato's comedy about a tough 32-year-old sculptor who knows what she wants; directed by Tom Lynch. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16; at the Studio. Jonathan Reynolds' *Geniuses* is a comedy set in the Philippines during the filming of an epic; directed by Gerald Guttierez. At the Mainstage. **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* Carballido's *Te Juro Juana* Que *Tengo Ganas* in Spanish, in repertory thru June; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIVERSIDE SHAKESPEARE CO.—*Edward II,* adapted by Bertolt Brecht from Christopher Marlowe's play; directed by W. Stuart McDowell. Wed.-Sun. at 8; $6; thru 5/16. **RSC Theater,** 165 W. 86th (877-6810).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

STONEWALL REPERTORY THEATER—*As Time Goes By,* a musical play by Noel Grieg and Drew Griffiths, which portrays homosexual life in three different periods; directed by William Hunt. Fri., Sat. at 8; Sun. at 7; $4; 5/14-6/13. **Courtyard Playhouse,** 39 Grove St. (741-0307).

THE TROUPE—In repertory: Jean Genet's *The Maids;* two plays by Moliere, *The Forced Marriage,* and *The Jealousy of Le Barbouille;* Henrik Ibsen's *A Doll's House.* Call theater for dates. Thru 6/6; Thurs.-Sat. at 8, Sun. at 3; $4. **Theater,** 335 W. 39th (244-9699).

YOUNG PLAYWRIGHTS FESTIVAL—Three-week offering of ten plays, by authors aged 8 to 18 from all over the United States, directed by Gerald Chapman, Arthur Laurents, Marshall Mason, Elinor Renfield, and Carole Rothman. Thru 5/16; $15 for all performances. Call theater for specifics. **Circle Repertory Co.,** 99 Seventh Ave. So. (924-7100).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment

AGAMEMNON—The Aeschylus classic, adapted and directed by Brother Jonathan O.S.F. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $6; 5/12-6/6. **Greek Theater,** 120 W. 28th (807-0156).

THE ANTIGONE—Sophocles' play, translated by John Chioles, featuring music by Richard Peaslee; with Lisa Banes in the title role and F. Murray Abraham as Creon. Tues.-Sun. at 8, Sat. & Sun. at 3; $12, $14. **Public/Martinson Hall,** 425 Lafayette St. (598-7100).

BASEBALL WIVES—Grubb Graebner's play about how three generations of women deal with their roles as wives of superstars. With Patti Carr, Lynn Goodwin, and Marcella Lowery; directed by Gloria Maddox. Wed.-Sat. at 8; $4; thru 5/29. **American Renaissance,** 112 Charlton St. (869-3981).

THE BAYSIDE BOYS—C.R. Portz's comedy about a group of construction workers who return to school. Thurs.-Sat. at 8, Sat. & Sun. at 3; $5, $6; thru 5/30. **Labor Theater,** 336 W. 20th St. (242-4420).

BIRD, BEAST, & DYBBUK—Mike Kellin's one-man show comprising three one-acters based on works by I.B. Singer, I.L. Peretz, and Leon Kobrin; directed by Isaiah Sheffer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3

& 7; $5; 5/12-23. **Symphony Space,** Bdway at 95th (864-1414).

THE BIRDS—Aristophanes' farce about birds ruling earth and heaven; adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $6; thru 5/23. **Sidewalks Theater,** 44 Beaver St. (668-9074).

CRAZY AS ZALOOM—Paul Zaloom's newest one-man shows. Thurs.-Sun. at 8; $4; 5/13-30. **Theater for the New City,** 162 Second Ave. (254-1109).

THE DISPOSSESSED—A new play by Leonard Melfi, directed by Crystal Field, featuring Melfi, Field, and George Bartenieff, about a married couple being evicted, and their sudden friendship with the City Marshall. Thurs.-Sun. at 8; $4; thru 5/23. **Theater for the New City,** 162 Second Ave. (254-1109).

DOUBLE BILL—Political musical comedy revues: *Off the Wall Strikes Back,* Tues.-Sat., Sun. at 9. *Freedom Ain't No Bowl of Cherries,* Thurs. & Fri. at 8. $4. **Truck and Warehouse,** 79 E. 4th (254-5060).

DOUBLE BILL—Susan Kandor's *Stop-Time Rag* and *Just Last August,* two one-acters starring Jean Tafler, Julian Bailey, Herman Arbiet, and Paul Mantel; directed by Ron Daley. 5/13-19, 22, 23, at 8; $6. **New Vic,** 219 Second Ave. (674-9414).

FACTWINO—The San Francisco Mime Troupe offers its comic strip musical, *Factwino Meets the Moral Majority,* here after a year on the West Coast. From 5/12. Call theater for specifics. **F.I.T. Amphitheater,** 227 W. 27th (279-4200).

FRENCH GRAY—Josef Bush's portrait of Marie Antoinette as she prepares for her execution, starring Sheri Myers; directed by Jeff Glickman. Mon.-Wed. at 8; $6; thru 5/19. 500 W. 42nd St. (594-0095).

GAS STATION—Shelby Buford, Jr.'s tale of terror set in a deserted gas station in the San Fernando Valley; directed by Robert Fuhrmann. Fri.-Mon. at 8; $6; 5/14-6/14. **V.A. Smith Chapel,** 6th Ave. & 20th (674-0057).

GOOSE AND TOMTOM—David Rabe's gangster fairy tale about a couple of great guys (Frederick Neumann and Jerry Mayer); directed by John Pynchon Holms. Tues.-Sun. at 8, Sat. & Sun. at 3. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

HARRY, NOON AND NIGHT—Ronald Ribman's play, directed by Mitch Silver. Fri. & Sat. at 8, Sun. at 3; $5; thru 5/16. **Contact Studio,** 165 W. 47th (249-3967).

HECUBA—William Arrowsmith's translation of the Euripides' play; directed by Mark Spergel. Wed.-Sat. at 8, Sun. at 7:30; $4; thru 5/22. **Good Shepherd Church,** 152 W. 66th. (787-8903).

HELLO, DOLLY!—Revival of the Tony Award-winning musical; directed by Peter Webb. Thurs.-Sat. at 8, Sat. & Sun. at 2:30; $8-$10; thru 5/22. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

I'M WITH YOU—Mark Weston's comedy dealing with an actor-writer in conflict with his alter-ego; directed by James Jennings. Wed.-Sat. at 8; $4; thru 5/22. **American Theater,** 314 W. 54th (581-3044).

IRISH TRIPLE BILL—Sean O'Casey's *The End of the Beginning,* William Butler Yeats's *Caitlin Ni Houlihan,* and John Millington Synge's *The Shadow of the Glen.* 5/21, 22 at 8; $5 ($3 for seniors and children). **Jean Baptiste School Auditorium,** 167 E. 75th (755-6228).

LA RONDE—Arthur Schnitzler's romantic satire. Thurs.-Sat. at 8, Sun. at 3; $4; thru 5/23. **Nameless Theater,** 125 W. 22nd (242-9768).

THE LITTLE SHOP OF HORRORS—Musical based on Roger Corman's low-budget cult classic horror; book and lyrics by Howard Ashman; music by Alan Menken. Thru 6/6. **WPA Theater,** 138 Fifth Ave. (691-2274).

THE LLOYD ADAMS CHRONICLES—T.J. Walsh's three one-acters, *A Pas de Deux in Remembrance, Lloyd Adams in B Flat,* and *At Rise,* all concern a young writer and his attempts to deal with the women in his life; directed by James Loggins. Thurs.-Sat. at 8, Sun. at 3; $4; thru 5/22. **American Theater,** 314 W. 54th (929-2695).

THE MAN—Mel Dinelli's psychological drama, directed by Philip Giberson, with Eric Douglas, Lenka Peterson, Ed VanNuys. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; 5/12-6/6. **Apple Corps Theater,** 601 W. 51st (664-0027).

MARATHON '82—15 new one-act plays are presented in 4 series. Wed.-Sun. at 7:30, Sat. & Sun. at 2:30; $10; 5/12-6/21. **Ensemble Studio,** 549 W. 52nd (247-4982).

THE MISUNDERSTANDING—Albert Camus's play about the tragedy that befalls a man whose good intentions are left unspoken; directed by Susan Einhorn. Thurs.-Sat. at 8, Sun. at 3; $6; thru 5/23. **Open Space,** 133 Second Ave. (254-8630).

MOVIE CRAZIES—A farce by Richard Brooks, directed by Peter Palame, which depicts the misadventures of a small-time movie producer. Thurs.-Sat. at 8, Sun. at 3 & 8; $4; 5/14-6/6. **Actors Outlet,** 120 W. 28th (869-3981).

MOZEZ—A musical updated story of the biblical hero, written by Hal Grego. Thurs.-Sun. at 8; $4; thru 5/23. **Actors & Directors,** 410 W. 42nd (279-4200).

NO EXIT—A revival of the Jean-Paul Sartre work. Wed.-Sat. at 8, Sun. at 3 & 8; $6; 5/19-6/6. **Dinah Theater,** 15 W. 18th St. (877-9129).

NOSTALGIC FOR THE FUTURE—Steve Ben Israel's one-man show on current events and social commentary. Fri. & Sat. at 10; $4; thru 5/22. **Theater for the New City,** 162 Second Ave. (254-1109).

OPTIONS—Andrew Foster's comedy, directed by Craig LaPlount, is about love, lawyers, marriage contracts, and model railroad trains. Thurs.-Sun. at 8; thru 5/16. **N.Y. Stageworks,** 15 W. 18th St. (691-9106).

THE OVERCOAT—A new play by Tom Fontana adapted from the short story by Gogol, directed by Linda Laundra; featuring Austin Pendleton. Tues.-Thurs. at 8, Fri. at 7 & 10, Sat. at 3 & 7; $8; 5/11-29. **Westside Mainstage,** 424 W. 49th (226-1991).

THE OWL AND THE PUSSYCAT—Bill Manhoff's comedy about the chance meeting of a hooker and an intellectual. Wed.-Sat. at 8, Sun. at 4; $6; 5/12-6/11. **Garrett,** 133 Second Ave. (929-3567).

PAPER FLOWERS—Gilda Miros stars in Egon Wolff's drama about the physical and psychological havoc two people unleash on one another; directed by Victoria Espinoza. Wed.-Fri. at 7:30 (in English); Sat. & Sun. at 7:30 & Sat. & Sun. at 2:30 (in Spanish); $7. **Puerto Rican Traveling Theater,** 304 W. 47th St. (749-8474).

RED AND BLUE—Michael Hurson's play, directed by JoAnne Akalaitis, featuring Earl Hindman, Randy Danson, and James Hurdle. Phone theater for specifics. **Public/Other Stage,** 425 Lafayette St. (598-7100).

SALLY—Jerome Kern's 1921 musical; directed by Stephan Hultz. Mon.-Sat. at 8, Sun. at 3; $4; 5/14-23. **Classic Theater,** 114 W. 14th (242-3900).

STUCK INSIDE OF LUBBOCK—A drama about a New Wave group's traumatic return to its hometown, starring the Young Weasels (who also scored the production); written by John Kaplan; directed by Teresa Evangelista. Thurs.-Mon. at 8; $6; thru 5/16. Mainstage, **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

SUFFRAGETTE—Musical by Josh Rubins, George Birnbaum, and Andrew Cadiff, about tactics used by the Pankhurst family. Thur.-Sun. at 8; Sat. & Sun. at 3; $4; 5/13-29. **Trinity,** 164 W. 100th (222-6641).

THREE ACTS OF RECOGNITION—Botto Strauss's play (done in Berlin and Stuttgart in 1977), revolving around 16 friends arriving at a gallery opening; directed by Richard Foreman; with William Atherton, Leonardo Cimino, Kate Manheim, and Ruth Nelson. **Public/Anspacher,** 425 Lafayette St. (598-7150).

TRIPLE BILL—Rob Meiksins's *I've Come for the Trunk.* Seth Greenland's *Partners in Crime.* Philip Riley's *The Reputation of Jane Jay.* Thurs.-Sat. at 7:30; Sun. at 4; $5; thru 5/30. **18th St. Playhouse,** 145 W. 18th St. (475-8186).

THE TROJAN WOMEN—A Japanese language adaptation of the Euripides work in a modern, interpretive framework; performed by Tadashi Suzuki and his company, the Waseda Shogekijo. $10; 5/18-22 at 8. **Japan House,** 333 E. 47th (475-7710).

TWO SMALL BODIES—Neal Bell's psychological thriller, starring Judith Ivey and Brad O'Hare, directed by Norman Rene. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10. **Production Co.,** 120 W. 28th (308-3418).

UNHEARD SONGS—Percy Granger's two one-acters, *Vivian* and *Solitude Forty;* directed by Charles Morey. Thurs.-Sat. at 8, Sun. at 7; $6; from 5/13. **Ark** Theater, 131 Spring St. (431-6285).

WATCH MY LIPS—Jesse Feiler's play about social lies and best intentions which nevertheless leave a man "married" to two women; directed by Joan Matthiessen. Wed.-Sat. at 8, Sun. at 3; $4; thru 5/23. **No Smoking Playhouse,** 354 W. 45th St. (255-6754).

WHATEVER HAPPENED TA AMOS N' ANDY—Comic fantasy based on that dynamic duo, with William Williams, Margaret Bynum, Eldon Bullock and Helmar Augustus Cooper. Thurs.-Sat. at 8, Sun. at 3; $5; Thru 5/16. **Writers Workshop,** 317 W. 125th St. (663-8463).

THE WOODS—Patti LuPone and Peter Weller co-star in David Mamet's play. Call theater for specifics. **Second Stage,** 23 W. 73rd St. (16th floor) (787-8302).

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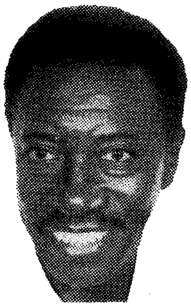

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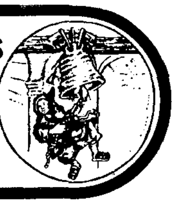

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57th Street

ELIE ABRAHAMI—Poetic images in watercolor/pastel, thru 6/12. Sutton, 29 W. 57th (888-0638).

PAT ADAMS—Perceptual abstractions using geometric shapes, mica flakes, ground glass, thru 5/22. Zabriskie, 29 W. 57th (832-9034).

ABE AJAY—Constructions and related collages, thru 5/22. Berman, 50 W. 57th (757-7630).

FERNANDO BOTERO—Bloated, satiric figures in recent sculpture, thru 5/29. Marlborough, 40 W. 57th (541-4900).

CHARLES E. BURCHFIELD—The four seasons in 45 watercolors, thru 5/28. Kennedy, 40 W. 57th (541-9600).

RICHARD CROZIER—The Virginia landscape, thru 5/29. Tatistcheff, 38 E. 57th (888-1599).

ANNE DUNN—Studio still lifes and the south of France in colored ink drawings, thru 5/25. Fischbach, 29 W. 57th (759-2345).

LAWRENCE FANE—Welded steel, bronze, and plaster reliefs based on organic forms, thru 5/22. Pearl, 29 W. 57th (838-6310).

ILSE GETZ—3-D constructions, collage of architectural fragments, thru 5/28. Rosenberg, 20 W. 57th (757-2700).

WINIFRED GODFREY—Close-ups of exotic flowers, thru 5/29. Zarre, 41 E. 57th (752-0498).

IRWIN GROSS—Figurative images on curved surfaces, 5/11-29. Gallery 84, 30 W. 57th (581-6000).

JOHN GUNDELFINGER—Large landscapes of the Delaware River Valley, thru 5/22. Sachs, 29 W. 57th (421-8686).

BARBARA HEPWORTH—Large scale sculpture from 1958 to 1973, thru 5/29. Marlborough, 40 W. 57th (541-4900).

JENNY HOLZER AND PETER NADIN/JOHN OBUCK—30 texts, "Plaques for Buildings," /Shaped abstractions and constructions. Thru 5/22. Gladstone, 41 W. 57th (758-6765).

ROBERT IRWIN—Line, dot, and disc abstractions plus installation drawings, 5/14-6/12. Pace, 32 E. 57th (421-3292).

WILLIAM KING—Recent outdoor plate aluminum figures using cast elements, thru 5/20. Dintenfass, 50 W. 57th (581-2268).

L. BRENT KINGTON—"Weathervanes" in polychromed steel, thru 5/31. Portnoy, 56 W. 57th (757-0461).

FRANZ KLINE—Major abstract expressionist paintings and works on paper, thru 5/15. del Re, 41 E. 57th (688-1843).

LIZBETH MITTY—Domestic interiors, thru 6/5. Esman, 29 W. 57th (421-9490).

ROBERT MURRAY—Shades of blue in aluminum and bronze sculpture, thru 5/29. Hamilton, 20 W. 57th (765-5915).

DONA NELSON—Recent paintings and enamels, thru 5/22. Oscarsson Hood, 41 W. 57th (750-8640).

KENNETH NOLAND—Multi-colored chevron shaped monotypes, thru 5/28. Emmerich, 41 E. 57th (752-0124).

ARCHIE RAND/LEATRICE ROSE—Works/Delicately colored interiors on paper. Thru 5/26. deNagy, 29 W. 57th (421-3780).

MARTIN SCHONGAUER (c. 1450-1491)—Eighteen engravings by this German Renaissance master, thru 5/31. Donson, 38 E. 57th (355-6970).

DON SHIELDS—Bizarre juxtapositions in fantastic landscapes, thru 5/22. Haber Theodore, 29 W. 57th (652-3338).

ESPHYR SLOBODKINA—Abstractions of the 30's and 40's, thru 5/29. Deutsch, 20 W. 57th (765-4722).

JAMES SURLS—Burned, pierced, and joined wooden sculpture with complex themes, thru 6/4. Frumkin, 50 W. 57th (757-6655).

ANTONI TAPIES—25 mixed media pieces on paper and cardboard, thru 6/5. del Re, 41 E. 57th (688-1843).

MICHAEL VIVO—Fabric studies in bold color drawings, 5/11-6/5. Iolas-Jackson, 52 E. 57th (755-6778).

TOM WESSELMANN—Two giant still lifes, erotic dialogue in new shaped canvases, thru 5/29. Janis, 110 W. 57th (586-0110).

Madison Avenue and Vicinity

CAROL ANTHONY—Layered landscapes using craypas, thru 5/29. Davidson, 43 E. 78th (734-6702).

WILL BARNET—Prints from the 30's to the 80's, thru 5/22. AAA, 663 Fifth (755-4211).

ROY CARRUTHERS—Monumental tubular figures and still lifes in drawings, prints, sculpture, thru 5/22. ACA, 21 E. 67th (628-2440).

THOMAS COLE/FREDRIC E. CHURCH—Paintings, studies, drawings by these master 19th century American landscape painters. Thru 5/15. Alexander, 996 Madison (472-1363).

ROBERT CUMMING—Paper cut-out silhouettes, charcoal and conti drawings, and color photos, thru 5/22. Castelli, 4 E. 77th (288-3202).

NIKI DE SAINT PHALLE—See-through mythological figures some electrically wired with colored lights, 5/11-6/5. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

FELIX DEL MARLE—Futurist paintings from 1912 to 1916 to his De Stijl period, 1922 to 1928, thru 6/12. Carus, 872 Madison (879-4660).

ENRICO DONATI—Textured color abstractions, thru 6/4. Staempfli, 47 E. 77th (535-1919).

JUAN DOWNEY—Thirteen drawings and a video installation, thru 6/5. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

SANCHO M. GERKEN—Mercilessly satiric nudes, thru 6/3. Myers, 19 E. 76th (794-1298).

CHAIM GROSS—Early and recent direct carvings in wood and stone, thru 6/4. Forum, 1018 Madison (772-7666).

GEORGE GROSZ—Drawings and watercolors by this biting satirist of both World Wars, thru 5/15. Soufer, 1015 Madison (628-3225).

MICHAEL HEIZER—Three sculptures using rocks, a metal box, and beams, thru 6/19. Fourcade, 36 E. 75th (535-3980).

JENNINE HOUGH—Paintings and watercolors of imagined environments, thru 5/28. Knowlton, 19 E. 71st (794-9700).

DARRYL HUGHTO—Layered acrylic on unprimed canvas/American Modernist still lifes by Bruce, Demuth, Kuniyoshi. Thru 5/29. Salander-O'Reilly, 22 E. 80th (879-6606).

KEITH JACOBSHAGEN—The Midwestern landscapes, thru 6/2. Schoelkopf, 825 Madison (879-4638).

ALEXEI JAWLENSKY—Brightly colored expressionist portraits by this member of Der Blaue Reiter, thru 5/29. Sabarsky, 987 Madison (628-6281).

CARL-HENNING PEDERSEN—Watercolor retrospective and recent paintings, thru 5/22. Lefebre, 47 E. 77th (744-3384).

PICABIA—Paintings and drawings from 1913 to 1922, thru 5/29. Adler/Castillo, 58 E. 79th (831-3824).

ROBERT QUIJADA—Recent collage constructions, thru 5/31. Ericson, 23 E. 74th (737-6155).

DANIEL SCIORA—Sensual swimming pool reflections, thru 5/22. Arman, 817 Madison (570-2700).

REEVE SCHLEY III—Stark, horizontal landscapes, some of the beach in watercolors, thru 5/15. Graham, 1014 Madison (535-5767).

PAUL SIGNAC (1863-1935)—Watercolors and drawings, thru 5/15. Waddington, 1044 Madison (861-0600).

DAVID SMITH—Sculpture and drawings from the 30's and 40's, thru 5/13. Knoedler, 19 E. 70th (794-0550).

ANN SPERRY—Recent sculpture, thru 5/15. Lerner-Heller, 956 Madison (861-9010).

SoHo

BILL ALPERT/SANDY CIES—New constructions and drawings using words/Photos of vernissages. Thru 5/29. Marino, 489 Broome (431-7888).

CONRAD ATKINSON—"Separate Peaces," dealing with El Salvador, nuclear power, war/24 artists, audio works, and album covers. Thru 6/5. Feldman, 31 Mercer (226-3232).

JENNIFER BARTLETT—Large scale mixed media using charcoal, pastel, mirror, enamel, thru 6/5. Cooper, 155 Wooster (674-0766).

RICHARD BECKETT—Painted wall constructions, thru 5/22. Toll, 146 Greene (431-1788).

MARTHA BOYDEN—Paintings, thru 5/29. Concord, 451 Broome (925-2994).

DOLLY CURTIS/MARIAN FROEHLICH/DORIS LUBELL—Woven bands of fabric/Concrete and stone sculpture/Pen and ink mandalas. 5/11-30. Pindar, 127 Greene (533-4881).

DARIA DESHUK—Still lifes, 5/12-6/5. Inroads, 150 Mercer (226-6622).

GLORIA GREENBERG/JOAN GILLMAN NEGRON—Screens of canvas and paper collages/Exaggerated expressionist figures, some with sports themes. Thru 5/15. 55 Mercer Street Artists, 55 Mercer (226-8513).

ERIC HOFFMAN/PHILLIP WARNER—Scarred pigment and beeswax on masonite/Haze and white dots on dark backgrounds. 5/11-6/11. Carlson, 33 Bleecker (674-2070). Mon.-Fri. 9:30-5.

ALAIN KIRILI—Hand forged iron sculpture, thru 5/22. Sonnabend, 420 W. Broadway (966-6160).

MICHAEL KUPKA/DIANORA NICCOLINI/ROBERT TRASK—Photorealism in oils on board/Photos of men seen by women/Surrealist paintings. Thru 5/20. Alternate Space, 431 W. Broadway (966-2520).

NORMAN LALIBERTE—Boxed assemblages, thru 5/30. Jack, 138 Prince (966-4235).

SHELLY LEPENDORF—From the landscape in change series, thru 5/13. Eno, 101 Wooster (226-5342).

CHARLES LUCE—A site installation involving traps, thru 5/26. Meyer, 410 W. Broadway (925-3527).

DANIEL MAFFIA—Powerful figures, odd settings, reflected images, thru 5/13. Westbroadway, 431 W. Broadway (966-2520).

HELENE MANZO—Landscapes, some dunes, and monoprints, thru 5/26. Blue Mountain, 121 Wooster (226-9402).

KNOX MARTIN—Works on paper, thru 5/26. Ingber, 460 W. Broadway (674-0101).

SUSAN MICHOD—Mixed media landscape environments with wit, thru 5/22. Caldwell, 383 W. Broadway (966-6500).

NAOMI K. PLOTKIN/RICH SAMUELSON—"Horsescapes" in paintings, graphics/Mailboxes, traffic lights in encaustic on canvas. 5/11-30. Atlantic, 458 W. Broadway (228-0944).

LOIS POLANSKY—Works in handmade paper, thru 6/9. Milliken, 98 Prince (966-7800).

MARION RANYAK—House plants and outdoor scenes, thru 5/26. Soho 20, 99 Spring (226-4167).

ELYSSA RUNDLE—Vivid, thick impasto abstractions, thru 5/19. Neill, 136 Greene (925-8633).

ALAN SARET—New sculptures, thru 5/22. Cowles, 420 W. Broadway (925-3500).

NORMA A. SHATAN—Still lifes and pencil drawings, thru 5/26. Prince Street, 121 Wooster (226-9402).

KEITH SONNIER—Painted aluminum and bamboo pieces, neon and glass sculpture, thru 5/22. Castelli, 420 W. Broadway (431-5160).

JIM SULLIVAN—Half told narratives lushly painted, thru 6/2. Hoffman, 429 W. Broadway (966-6676).

HELENE VALENTIN—Paintings, thru 5/29. Hutchinson, 138 Greene (966-3066).

CHRISTOPHER WILMARTH—Sculpture, paintings inspired by Mallarmé, thru 5/29. Studio for the First Amendment, 144 Wooster (674-4845).

MICHAEL ZWACK—Large scale pigment drawings, thru 5/29. Metro, 169 Mercer (925-8335).

Other

JOHN JAMES AUDUBON—50 oils, watercolors, drawings, and prints by this painter of birds, portraits; and his two sons, John and Victor, thru 6/5. Grey, NYU, 33 Washington Pl. (598-7603).

RACHEL BAS-COHAIN—Flat sculpture and silk organza boxes, thru 5/15. A.I.R., 63 Crosby (966-0799).

CAROL HEFT—"The Painted Moon," thru 5/23. Gallery 120, 120 Lafayette (925-4954).

MARTHE HIRT—Pensive women and children in subdued tones from 1920 to 1950, thru 5/20. Riedel, 104 Franklin (226-3120).

SANDRA MACKINTOSH—Collages made of banknotes and other papers, thru 5/29. Ekstrom, 417 E. 75th (988-8857).

EDWARD PENFIELD—American posters from 1890 to 1910, some for Harper's, thru 5/30. Chisholm, 277 W. 4th (243-8834). Tues.-Sun. 1-7.

KEVIN RED STAR—The Crow Indians, thru 5/29. Segal, 339 Columbus (724-7244).

PHILIP REISMAN—New York City in the 30's and 40's, thru 5/23. Ryan, 452 Columbus (799-2304).

GROUP SHOWS

57th Street

GALERIE ST. ETIENNE—24 W. 57th (245-6734). The expressionists Kollwitz, Kokoschka, Schiele, thru 5/16.

PROTETCH—37 W. 57th (838-7436). Chairs and tables some vintage modern, thru 5/29.

Madison Avenue and Vicinity

ACA—25 E. 73rd (861-5533). Totems and effigies in American Indian Art, thru 5/29.

ACQUAVELLA—18 E. 79th (734-6300). Cezanne, Courbet, Derain, Monet, Picasso, Rothko, 5/12-6/12.

CDS—13 E. 75th (772-9555). Seven major artists including Bourgeois, Diebenkorn, Nevelson, Noguchi selected seven newcomers Antunez, Johnson, Berthot, thru 6/12.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Tues.-Sun. 12-6. Environments and events by six artists, thru 5/16.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese art from the Yale University Art Gallery including the Shang to the Ch'ing dynasties, thru 5/30.

DAVIS & LANGDALE—746 Madison (861-2811). English watercolors from the 18th through 20th centuries, 5/13-6/4.

ELKON—1063 Madison (535-3940). Balthus, Dubuffet, Kandinsky, Magritte, thru 6/3.

FRIEDMAN—26 E. 82nd (794-8950). Symbolist works on paper including Black, Burne-Jones, Hodler, Klimt, thru 5/22.

GOETHE HOUSE—1014 Fifth (744-8310). Tues.-Thurs. 11-7, Wed., Fri., Sat. 12-5. 18th and 19th century German miniatures by the Morgensterns, thru 6/12.

HIRSCHL & ADLER—21 E. 70th (535-8810). American sculpture from 1810 to 1940 including Powers, French, Saint-Gaudens, Remington, Nadelman, thru 6/4.

COE KERR—49 W. 82nd (628-1340). Mon.-Fri. 9-5, Sat. 10-5. Fifteen American realists including Gottingham, Kenworthy, J. Wyeth, thru 5/28.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 6/30.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Man and beast in Egyptian artifacts, thru 7/30.

SALMUGUNDI CLUB—47 Fifth (255-7740). Sculpture, photos, 5/10-21.

STONE—48 E. 86th (988-6870). A fantasy orchestra construction by Beck, still lifes by Cook, San Francisco landscapes by Thiebaud, thru 5/28.

SEGOURA—58 E. 79th (734-0734). Mon.-Fri. 10-5. From Watteau to David including French artists Boucher, Rigaud, Vernet, thru 6/25.

TANANBAUM—24 E. 81st (879-8200). Woman by de Kooning, Frank, Graham, Lindner, Wesselman, thru 6/11.

WILDENSTEIN—19 E. 64th (879-0500). Mon.-Fri. 10-5. Early 19th century French art including Gerard, Charpentier, David, Delacroix, thru 5/28.

Soho

BROMM—90 W. Broadway (732-6196). Collectors choice including Castoro, Knoebel, Young, thru 5/15.

HELLER—71 Greene (966-5948). Metal sculpture by Ebendorf, knotted fibers by Itter plus Pueblo arts, thru 5/28.

HUTCHINSON—138 Greene (966-3066). Photographically transformed action and the female by Drexler, a lone inhabitant in New York urban settings by Richmond, and still life watercolors by Rohn, thru 5/29.

LANDMARK—469 Broome (966-1173). The figure from 1962 to 1982 by Fromboluti, Georges, Johnson, and Marsicano, thru 5/26.

MEISEL—141 Prince (677-1340). Delvaux, Ernst, Magritte from a Brussels gallery, thru 5/28.

OK HARRIS—383 W. Broadway (431-3600). One-man shows by Adams, Galles, steel reliefs by Kagan, realist segments of women in lingerie by Kacere, thru 5/22.

SHAFRAZI—163 Mercer (925-8732). Baechler, Cutrone, thru 5/28.

SOHO CENTER—114 Prince (226-1995). Arnus, Jones, Lewis, thru 5/29.

VISUAL ARTS—137 Wooster (598-0221). Drawings by Barton, Hambleton, video by Adler, Vratny, photos by Innerfeld, thru 5/29

Other

ARTISTS SPACE—105 Hudson (226-3970). Installations including "Lost Dance Steps" by Charlesworth, and "Rock" by Savinar, thru 5/15.

GRAPHITI PRODUCTIONS—675 Hudson. "Subway Surfaces" on canvas and paper, thru 5/15.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Woodblock prints, ink paintings by Munakata (1903-1975), thru 6/20.

PAINTING SPACE 122—150 First (475-0135). Architectural drawings and models by ten young architects, thru 5/16.

UKRAINIAN MUSEUM—203 Second (228-0110). The pysanka, painted easter eggs, thru 5/16.

Photography

ART GALAXY—262 Mott (966-0426). Young German photographers, thru 5/15.

THOMAS BARROW/PAUL BERGER—Spray painted "photograms"/Photo "pages" using TV images, computer text. Thru 5/22. Light, 724 Fifth (582-6552).

HARRY BENSON—Photo journalism, thru 6/15. Soho International, 599 Broadway (431-1944). Wed.-Sun. 11-6.

TOM CAPLES/JEFFREY SCHNORR—New color work, thru 6/6. Eleventh Street, 330 E. 11th (673-2024). Sat., Sun. 1-6, Wed. 7-9pm.

CLAUDE CHARLIER—Tokyo's subway, thru 5/29. Nikon House, 620 Fifth (586-3907).

JOHN COPLANS—Parades in large scale, 5/11-6/5. Wolf, 30 W. 57th (586-8432).

CANDY DARLING/CHRISTOPHER MAKOS—Love and kisses/Altered images including Warhol. 5/12-6/26. Samuel, 795 Broadway (477-3839).

ROY DECARAVA—A major retrospective, 1948 to 1980, thru 6/5. Witkin, 41 E. 57th (355-1461).

ROBERT DOISNEAU—45 black-and-white portraits, playful, happy, pensive, thru 5/14. French Cultural Services, 972 Fifth (570-4400).

JAMES DONALD—Gay male nudes at Harvard, thru 5/29. Leslie-Lohman, 485 Broome (966-7173).

EARL DOTTER—American labor, thru 6/11. Gallery 1199, 310 W. 43rd.

FRANTISEK DRTIKOL—Cubist, experimental, and surreal nudes from 1924 to 1929, thru 5/31. Books & Co., 939 Madison (737-1450).

LEE FRIEDLANDER/JOHN PFAHL—Factory towns/Altered landscapes. Thru 5/22. Freidus, 158 Lafayette (925-0113).

DAVID HEIDEN—A Cambodian refugee camp, 5/12-6/15. St. John the Divine, 1047 Amsterdam at 112th (678-6913).

FLORENCE HENRI—Manipulated, mixed media photos involving cubism, thru 5/29. Prakapas, 19 E. 71st (737-6066).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Fri. 12-8 pm, Sat., Sun. 12-6. 19th and early 20th century photos from India, 5/14-7/4.

FRED KORTH—The 30's by this Fortune Magazine photographer, thru 5/21. Pfeifer, 825 Madison (737-2055).

PHOTOCOLLECT—740 W. End (222-7381). The 19th century American West, thru 5/29.

FRANCESCO SCAVULLO—The American Ballet Theater, 5/11-6/5. Crispo, 41 E. 57th (758-9190).

ROBERT SHAMIS—Contemporary jazz musicians, thru 5/30. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8pm, Fri., Sat., 3-10pm.

STALEY • WISE—111 Wooster (431-7292). Quiet obsessions by Piel and the Heber Springs portraits from 1939 to 1946, thru 5/15.

YULLA—57th Street in color, thru 5/29. Marlborough, 40 W. 57th (541-4900).

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ART

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $2.50; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... The Museum and the Creative Artist; thru 5/16... Ernest Thompson Seton: Naturalist, Artist, and Writer... Champions of American Sport; thru 6/27... Horned Turtle From Down Under; thru 6/13.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Oriental Rugs of the Hajji Babas; thru 6/20... Angkor Wat: A Photographic Essay by Ezra Stoller; thru 6/9.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. In Celebration of the Bronx; thru 5/16.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. Of Corsets; thru May... Brooklyn Before the Bridge; thru 5/31... In Brooklyn: Decorative Arts Made and Used in Brooklyn; thru 5/30... Richard Diebenkorn: Etchings and Drypoints 1949-1980; thru 6/6... Alberto Burri: The Voyage; thru 7/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. English Majolica; thru 6/13... The American Landscape; thru 7/18.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. Rembrandt Etchings; thru 6/27.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Aspects of Italian Art Now: 1982 Exxon International Exhibition; thru 6/20... Jack Tworkov: Fifteen Years of Painting; thru 6/20.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... Indelible Images: Photographs by Sally Soames and Mark Berghash; thru 8/29... Fragments of Greatness Rediscovered: Nine Centuries of the Jewish Experience in Poland; thru 8/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under $5,000... The new Michael C. Rockefeller Wing: Primitive Art... Along the Ancient Silk Routes: Central Asian Art from the West Berlin State Museums; thru 6/20... Outstanding Art Books of the Year - Selected Titles 1981; thru 5/21... Sculpture: New Acquisitions... A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter; thru 6/20... Homage to George Bellows: Lithographs with Selected Drawings and Paintings; thru 7/4. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Art of the French Illustrated Book, 1700-1914; thru 7/31... Carolingian and Romanesque Illuminated Manuscripts; thru 7/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Teatro 4: Portrait of an Hispanic Community Theater; Twenty Photographs by Tony Velez; thru 5/16... Group Exhibition: Taino Design; thru 5/16.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Folk Art Treasures from the Permanent Collection; thru 5/16... Folk Art Masterpieces: Recent Accessions from The Howard and Jean Lipman Collection; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... The Covenant Chain: Indian Ceremonial and Trade Silver; thru 5/16.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6... Manhattan Suite; thru 6/10... Architectural New York; 5/11-9/12.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... "Flux," work by Sam Moree; thru 6/6... Children's Choice; thru 5/30.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Giorgio de Chirico; thru 6/29... Selections from the Permanent Collection; thru '83.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. The Collections of Long Island: A Century of Change; thru 7/18.

NEWARK MUSEUM—49 Washington St., Newark (201-733-6600). Daily noon-5. The Inuit Print; thru 6/6... On and Off the Wall: Three Dimensional; thru 8/29.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Early Works: including Benglis, Brown, Jimenez, Stephan, Weiner; thru 6/3... 14th Street "Window:" A History of the World: by Kenneth Shorr.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... Cast with Style: Nineteenth Century Cast-Iron Stoves from the Albany Area; thru 6/1... Sailing Ships in Dutch Prints: Four Centuries of Naval Art from the Rijksmuseum; thru 5/30... F.D.R.: A Centennial Exhibition; thru 7/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30... Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30... Contemporary Prints: Suites & Series; thru 6/2... Melville, Whitman, and New York; thru July. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. American Composers: Photographs by Gene Bagnato; thru 5/29... Mario Ceroli: Opera and Theater Design.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Artists Make Art; thru 7/18.

SOUTH STREET SEAPORT MUSEUM—203 Front St. (766-9020). Wed.-Sun. 11-5. Preservation in Progress: The Seaport District; thru 7/5.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Focus on the Figure: Twenty Years; thru 6/13... Nam June Paik; thru 6/27... Abstract Drawings, 1911-1981; thru 7/11.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/10 at 2, 5/11 at 10 & 2: Old Master & Modern Prints. On view from 5/6. **East,** 219 E. 67th St. (570-4141). Next sale 5/18.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 5/11, 12, 13 at 10:15 & 2: Contemporary Prints, 19th & 20th Century Prints. On view from 5/6. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 5/12 at 9:30 & 2: Sotheby's Arcade Auction. On view from 5/8. 5/14 at 10:15 & 2, 5/15 at 2: Victorian International. On view from 5/8.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, May 10

GUARNERI STRING QUARTET—Beethoven's Quartets in D, Op. 18, No. 3; in f, Op. 95; in a, Op. 132. 92nd Street Y at 8. $7.50-$10.50.

BRONX ARTS ENSEMBLE CHAMBER ORCHESTRA, Arthur Weisberg conductor; pianist David Bar-Illan; tenor Grayson Hirst, keyboard soloist Rudolph Palmer, harpsichordist Elaine Comparone, marimba soloist Mark Sherman. Mozart's Piano Concerto in d, K. 466; Toscanini's Songs for tenor and piano; Kokkonen's *Durch einen Spiegel* (U.S. premiere); Milhaud's Marimba Concerto. Merkin Concert Hall at 8. $8.

DORIAN WOODWIND QUINTET/BURDETTE TRIO, with pianist Philip Hagemann, bass-baritone John Ostendorf. New Music for Young Ensembles. Freeman (N.Y. premiere), McFatter (world premiere), Goldenthal (world premiere), Barber, Ravel. Carnegie Recital Hall at 8. $5.50.

AMERICAN SYMPHONY ORCHESTRA, Eric Knight, conductor; Ethel Merman, guest artist. Benefit (phone 397-1000). Carnegie Hall at 8.

ALL-CITY HIGH SCHOOL ORCHESTRA AND CHORUS—Avery Fisher Hall at 8. $4.

ZAMIR CHORALE—Alice Tully Hall at 8. $6.50-$10.

URARA YOSHIZAWA, pianist. Beethoven, Rachmaninoff, Liszt. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

LAWRENCE KUCHARZ, sound artist-composer. Six premieres. Experimental Intermedia Foundation, 224 Centre St., at 9. $2.50.

CONTEMPORARY ENSEMBLE, Harvey Sollberger, Claire Heldrich, directors. Schoenberg, Jolivet, Berio, Webern. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

RICHARD ALAN BLANKSTEN, tenor, with pianist Judith Kameny. Schumann lieder, Fauré melodies. NYU University Theater, 35 W. 4th St. (598-3491), at 8. Free.

Tuesday, May 11

CHAMBER MUSIC AT THE Y—Jaime Laredo, violinist; Walter Trampler, violist, others. Mozart, Beethoven. 92nd Street Y at 8. $7.50-$10.50.

PHILADELPHIA ORCHESTRA, James Levine conductor; pianist Youri Egorov. Chopin, Berlioz. Carnegie Hall at 8. $8, $10.

FOR THE LOVE OF MUSIC—Chamber music by Falla, Bartók, Chausson. Merkin Concert Hall at 8. $7.50.

SUSAN JOYCE, pianist. Mozart, Schumann, Roncal, Caba, Chopin. Carnegie Recital Hall at 8. $5.

GARDEN STATE CHAMBER ORCHESTRA, Frederick Storfer conductor; harpsichordists Jens Nygaard, Mary Alderdice. Bach, Janacek, Mozart, Wagenseil (world premiere), Walker (N.Y. premiere). Alice Tully Hall at 8. $7.50, $9.50.

IRENE SIMONSEN, flutist, with mezzo-soprano Constance Beavon, pianist Donald Pirone. Handel, Bach, Prokofiev, Saylor, Ghezzo. Town Hall at 2. $2.

PAUL-MARTIN MAKI, organist. Bach, Tournemire, Vierne, Dupré. Trinity Church, Broadway at Wall St., at 12:45. Free.

BAINBRIDGE BRASS QUINTET—Citicorp Market at 6. Free.

JOANNA GOLDSTEIN, pianist. Mendelssohn, Scriabin, Schumann, MacDowell, Ginastera. NYU University Theater, 35 W. 4th St., at 8. Free.

MIRIUM BURNS, violinist. Graduation recital. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

MANHATTAN CHORUS, Daniel Paget conductor, with soloists, two pianos, percussion. Orff's *Carmina Burana*. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

BYUNG CHOUN LEE, tenor. Student recital. Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves., at 8. Free.

Wednesday, May 12

NEW YORK PHILHARMONIC, Zubin Mehta conductor; hornist Philip Myers, violinist Charles Rex, oboist Joseph Robinson. Vivaldi's *The Seasons:* "Winter"; Strauss's Oboe Concerto; Glière's Horn Concerto, Op. 91; Ravel's *Bolero*. Avery Fisher Hall at 8. $6-$20. Regular season's final concert.

VICTORIA DE LOS ANGELES, soprano, with lutenist Joseph Iadone, Susan Iadone on recorders and treble viola da gamba, Fortunato Arico on bass viola da gamba. Songs by Spanish composers, including Renaissance music. Metropolitan Museum at 8. $15.

CHAMBER MUSIC AT THE Y—See 5/11.

WILLIAM BROWN, tenor, with pianist Wayne Sanders, guitarist Peter Segal. Weber, Rainier, Handel, Rimsky-Korsakov, Baker, and spirituals. Carnegie Hall at 8. $6-$12.

POMERIUM MUSICES, Alexander Blachly conductor. Isaac, Josquin, de la Rue. Merkin Concert Hall at 8. $6.50.

JANSUKE KAWASE, shuakuhachi. Carnegie Recital Hall at 8. $6.

FEDER-GILGORE, piano duo. Mozart, Stravinsky, Schumann, Poulenc. Alice Tully Hall at 8. $6-$8.

WILLIAM HENRY, violinist. Federal Hall, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

VILLAGE CHAMBER ORCHESTRA, Robert Grehan conductor; violinists Adolph Christ, Kazuhiko Tsugawa. Mozart, Ives, Bach. St. John's in the Village, W. 11th St. and Waverly Pl. (254-9703), at 8:15. $4.

CHURCH CHOIR—Music of Vaughan Williams. St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

BROOKLYN COLLEGE COLLEGIUM, Stoddard Lincoln conducting; soprano Marjorie Patterson. Telemann, Vivaldi, Purcell. Gershwin Theater, Flatbush and Nostrand Aves. (434-1900), at 8. $3.

SUSAN EBERENZ, SATO MOUGHALIAN/ROCHELLE MANCINI, soprano/**SHIRLEY GRUENHUT,** pianist. 19th-century salon music. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

STEVE LAWRENCE/EYDIE GORME—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $14.75, $15.75.

Thursday, May 13

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside conductor; soprano Jo Ann Pickens, mezzo-soprano Glenda Maurice, baritone James Dietsch. Brahms's *German Requiem* and *Alto Rhapsody*. Carnegie Hall at 8. $5-$14.

KALICHSTEIN-LAREDO-ROBINSON TRIO—Beethoven's Variations in G, "Kakadu"; Trios in E-flat, Op. 1, No. 1, and in B-flat, "Archduke." Alice Tully Hall at 8. $9.50.

GUARNERI STRING QUARTET—Beethoven's Quartets in c, Op. 18 No. 4; in F, Op. 18 No. 1; in c-sharp, Op. 131. 92nd Street Y at 8. $7.50-$10.50.

DONALD ISLER, pianist. Bach, Stravinsky, Beethoven, Prokofiev, Chopin, Brahms. Carnegie Recital Hall at 8. $6.

LOS ANGELES VOCAL ARTS ENSEMBLE—Brahms, Rossini, Schubert, Haydn, Berlioz. Merkin Concert Hall at 8. $8.

PORTLAND STRING QUARTET—Mozart, Beethoven, Torkanowsky (N.Y. premiere). Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5 donation.

ANNE SHEEDY, flutist/**JESSE LEVY,** cellist/**MARGARET SINGER,** harpsichordist. CPE Bach, J.S. Bach. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

CONTEMPORARY ENSEMBLE, Harvey Sollberger, Claire Heldrich directors. Varèse, Davidovsky, Tannenbaum, Bolos. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

BROOKLYN BACH SOLOISTS—Bach's Cantata No. 211, "Coffee," and Brandenburg Concerto No. 2. First Unitarian Church Chapel, Pierrepont St. at Monroe Pl., Brooklyn Heights, at 8. $5 donation.

BARGEMUSIC CHAMBER PLAYERS—Chopin's Trio for piano, violin, cello; Brahms's Trio, Op. 8. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

DORIAN WIND QUINTET—Bach, Mozart, Ibert, Foerster. Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves. (434-1900), at 8. $5.

STEVE LAWRENCE/EYDIE GORME—See 5/12.

Friday, May 14

JOSEPH RUTKOWSKI, clarinetist/**NANCY GARNIEZ,** pianist/**FRANCESCA VANASCO,** cellist/**PAUL KANTOR,** violist. Lutoslawski, Pendererckí, Husa, Weber, Brahms. Carnegie Recital Hall at 8. $6.

JUILLIARD PHILHARMONIA, Jorge Mester. Respighi's *The Birds;* Mozart's Horn Concerto No. 4; Bell's *The Idea of Order at Key West* (world premiere); Kodaly's *Dances from Galanta*. Alice Tully Hall at 8. Free.

VON FREEMAN QUARTET—Jazz. Public Theater, 425 Lafayette St. (598-7150), at 11. $7.50.

CONTEMPORARY ENSEMBLE, Claire Heldrich, director. Boulez, Varèse, Harrison. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

CLAIRE NORMAN, viola. Mannes College of Music, 157 E. 74th St., at 5:30. Free.

CARMAN MOORE, and ensemble, perform his works. Judson Memorial Church, 55 Washington Sq. So. (777-0033), at 8. $3.

MARY GUTHRIE, guitarist. American Institute of Guitar, 204 West 55th St., at 8. $2.

ANITA B. HUMER, pianist. Citicorp Market at 6. Free.

MANHATTAN PHILHARMONIA, George Manahan conducting. Stravinsky, Elgar, Griffes, Schumann. Borden Auditorium, Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

CALVIN HAMPTON, organist/**HARRY HUFF,** organist. Mussorgsky's *Pictures at an Exhibition*. Calvary Episcopal Church, 21st St. and Park Ave. South, at midnight. Free.

BILLY TAYLOR, pianist. Jazz at Noon, a jam session. Freddy's, 308 East 49th St. (888-1633), at 12. $3.

STEVE LAWRENCE/EYDIE GORME—At 8:30. $16.50-$17.50. See 5/12 for other details.

Saturday, May 15

NEW YORK CHORAL SOCIETY, Robert De Cormier, conductor, with Beverly Rinaldi, Shirley Close, Robert White, William McGraw, Andrew Wentzel. Bach's *Mass* in B minor. Carnegie Hall at 8. $4-$12.

SARAH VAUGHAN—Avery Fisher Hall at 8. $10-$15.50.

Y CHAMBER SYMPHONY, Gerard Schwarz, conductor. Yo-Yo Ma, cello. Stravinsky, Shostakovich, Webern, Mozart. 92nd St. Y at 8. $8-$12.50.

SHANKAR JAIKISHAN—Family entertainment with Indian singers, musicians, others. Madison Square Garden at 7:30. $10-$50.

GORDON GOTTLIEB, percussion/**JAY GOTTLIEB,** piano/**FRENCH TOAST,** Brother Blue. Crumb, Lifchitz, Ohana, Gottlieb. Merkin Concert Hall at 9. $5.

METROPOLITAN GREEK CHORALE—Kornaros's *Erotokritos*, music by conductor George Tsontakis. With the Greek Theater of New York. Alice Tully Hall at 8. $10-$25.

SERGIO MENDES & BRASIL '88—Town Hall at 8 and 11:30. $12.50, $15.

PERICLES HALKIAS, clarinetist, others. Folk music of the Epirot Greeks. Alternative Museum, 17 White St. (966-4444), at 8. $6.

VILLAGE CHAMBER ORCHESTRA—See 5/12.

PHILLIP KLEIN, violinist. Lincoln Center Library at 2:30. Free.

ROSEWOOD QUINTET—Carnegie Recital Hall at 5:45.

VON FREEMAN QUARTET—See 5/14.

ST. LUKE'S CHAMBER ENSEMBLE—Telemann Tafelmusik. St. Joseph's Church, 371 Sixth Ave. at Waverly Place (943-0950) at 8:30. $6.50. With preceding buffet dinner, 6-8, $15.

DAVID RONIS, tenor/**BRUCE NORRIS,** pianist. Theodore Roosevelt Birthplace, 28 East 20th St., at 2. Free.

GALINA HEIFETZ, violinist/**MIMI STERNWOLFE,** pianist. Works of Beethoven, Saint-Saëns, Pergolesi. Third St. Music Settlement, 235 East 11th St. (777-3240), at 3. Free.

BAINBRIDGE CONSORT—Old and new chamber music. Museum of Bronx History, 3266 Bainbridge Ave. (881-8900), at 2. Free.

PARK SLOPE SINGERS, Nancy Vang conductor. Works of Pachelbel, Moe, Kodaly, Britten, Dello Joio, et al. Greenwood Baptist Church, Seventh Ave. and 6th St., Brooklyn at 8. $3.50 and $2.

PREPARATORY DIVISION ORCHESTRA—Mannes College of Music, 157 East 74th St. (737-0700), at 5. Free.

BROOKLYN COLLEGE STUDENT RECITALS—Yvonne Garner, percussion, at 2. Jo Anne Valentin, piano, at 5. Gershwin Theater, Brooklyn College (780-5006). Free.

STEVE LAWRENCE/EYDIE GORME—At 6:30, 10:30. $16.50, $17.50. See 5/12 for other details.

Sunday, May 16

TOKYO STRING QUARTET, with pianist Ruth Laredo. Lees (world premiere), Beethoven, Dvorak. Carnegie Hall at 8. $6-$12.50.

LILIAN KALLIR, pianist/**IDA KAVAFIAN,** violinist/**LESLIE PARNAS,** cellist. Beethoven's Sonatas Nos. 3 and 4, and Trio No. 7, "Archduke." Alice Tully Hall at 3. $6-$10.

Y CHAMBER SYMPHONY—At 3. See 5/15.

JUSTIN KOLB, pianist. Beethoven, Schubert, Barber, Copland, Medtner, Liszt. Alice Tully Hall at 8. $6.

EMPIRE STATE YOUTH ORCHESTRA, Burton Kaplan conductor. Wolf-Ferrari, Schubert, Ives. Carnegie Hall at 2:30.

THE MUSIC PROJECT—Chamber music by Stravinsky, Nielsen, Beethoven. Merkin Concert Hall at 3. $6.

THE MADISON TRIO—Haydn, Shostakovich, Brahms, Davidovsky. Merkin Concert Hall at 8. $6.

YOUNG MUSICIANS CONCERT—Carnegie Recital Hall at 2. $3.

L'ENSEMBLE, with guest Frederic Hand, guitarist. Paganini, Ravel, Mozart. Burden Mansion, 7 E. 91st St. (222-8210), at 5. $7.50.

JOHN LEHMANN-HAUPT, guitarist. Bach, Sor, others. Carnegie Recital Hall at 5:45 $5

OMEGABRASS—Ewald, Bach, Buxtehude. Carnegie Recital Hall at 8:30. $5.50.

FELIX RODRIGUEZ, guitarist. Campos, Tavarez, Quinton, et al. El Museo del Barrio, Fifth Ave. at 104th St. (831-7272), at 2. Free.

FACULTY STRING QUARTET—Schubert, Beethoven, Mendelssohn, Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $5.

TERRY ELDH, soprano, with pianist John Karr. Mozart, Fauré, Rodrigo, Copland. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

DAVID ROTH, singer-songwriter with guitar. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

JAMIL NASSER/HAROLD MABERN DUO—Jazz at the Dairy, Central Park west of the Zoo, Fifth Ave. and 65th St. (397-3156), at noon. Free.

CHAMBER ART ENSEMBLE—Crusell, Hindemith, Schubert. Vineyard Theater, 309 E. 26th St. (683-0696), at 2. $6.

JOSEPHINE COPPA, soprano, with pianist Gait Sirguey, other artists. Debussy, other French composers. La Maison Francaise, 16 Washington Mews, at 3. Free.

VAN CORTLANDT MANSION, Broadway at 246th St. (881-8900). At 2: Welch Chorale. At 3: Bronx Arts Ensemble; romantic music of the 19th century. Both free.

ALINA LOPEZ, pianist. Brooklyn Museum, Eastern Pkwy., at 12:30. Free with museum admission.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 5/13 for details.

MICHAEL DALE, dulcimer. Queens Museum, NYC Bldg., Flushing Meadow Park (592-2405). Free with museum admission.

STEVE LAWRENCE/EYDIE GORME—At 7:30. $16.50, $17.50. See 5/12 for other details.

CHURCH CONCERTS—Church choir, with baritone Stephen Poulos; Dennis Keene conductor. Bloch's *Avodath Hakodesh*. Ascension, Fifth Ave. at 10th St., at 8. Donation. . . New York Cornet and Sacbut Ensemble and New York Consort of Viols. Music of Renaissance Italy. Corpus Christi, 121st St. east of Broadway, at 3. $6. . . Kathleen Sullivan Tucker, soprano, with pianist John Cartwright. Art songs. Epiphany, 1393 York Ave., at 3. $3. . . Jeanne Beauvais, soprano, with pianist Philip Mealey. Offenbach, Satie, Thomson, Massenet, Rorem, others. Greek Orthodox, 302 W. 91st St., at 4. $5. . . Frederick Swann, organist, with choir, soloists. Fauré's *Requiem*. Park Avenue Christian, 85th St., at 2:30. $3. . . Flutist Mary Barto, harpsichordist Eve Kugler. Arne, Bach, Kupferman, Quantz. St. Luke's Lutheran, 308 W. 46th St., at 2. Offering. . . . Chais Taas Group. Jazz at St. Peter's Lutheran, Citicorp, at 5. Offering. . . Erich Arndt, organist (from the Vatican and St. Peter's), with choir. Ecumenical "A Day for the Aging" celebration. Music of Andrew, Hancock, Howells, Walton. St. Thomas, Fifth Ave. and 53rd St., at 4.

Opera

LA TRAVIATA, by Verdi. Amato Opera, 319 Bowery (228-8200). 5/14, 15, 21, 22, 29, 6/5, 11, 12 at 7:30; 5/16, 30, 6/6, 13 at 2:30. $7.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 5/30: new production of Johann Strauss's *A Night in Venice.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

MIYAKO, by Lou Rodgers/**THE AUDIENCE,** by Royce Dembo/**MR. LION,** by Linder Chlarson. Golden Fleece Ltd., at Soho Rep, 19 Mercer St. (925-2588). 5/14-16, 21-23. Fri. Sat. at 8, Sun. at 3 and 8. $6.

BROQUE OPERA CO.—*The Ring of the Fettuccinis,* operatic fun and games. 5/13, 14 at 8; 5/15 at 4 and 8; 5/16 at 4. Greenwich House, 27 Barrow St. (535-6069). $4, $6. In repertory with "Jack and the Beanstalk," beginning 5/20.

THE RAKE'S PROGRESS, by Stravinsky, Ruth Bierhoff conductor (in English). Opera Ensemble of New York, at Lillie Blake School Theater, 45 E. 81st St. (288-1485). 5/12, 14, 19, 21 at 8; 5/16, 23 at 3. $8.

THE ENCHANTRESS, by Herbert. Bel Canto Opera, Robert F. Wagner School, 220 E. 76th St. (535-5231). 5/14, 15 at 7:30; 5/16 at 3. $7.50.

PATIENCE, by Gilbert and Sullivan. New production, by Nell Evans. 13th St. Theater, 50 W. 13th St. (675-6677). Mon. and Wed. at 9:30, Sun. at 5. $6.

THE MAGIC FLUTE, by Mozart (in English). Bronx Opera Co., Michael Spierman conductor. Hunter College Playhouse, 695 Park Ave. at 68th St. (265-4100). 5/14, 5/15 at 8. $5, $7.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). 5/11, 16 at 7. $7.

Dance

Alvin Ailey American Dance Theater
At City Center

THRU 5/23—$3-$25. 5/11 at 8: *Blues Suite, Fontessa and Friends, Revelations.* 5/12 at 8, *The Lark Ascending, Treading, The River, Memoria.* 5/13 at 8: *Landscape, Spectrum, Concerto in F.* 5/14 at 8, *Streams, Fontessa and Friends, Phases.* 5/15 at 2: *Night Creature, Treading, The Still Point, Revelations.* 5/15 at 8: *Landscape, Spectrum, Memoria.* 5/16 at 2: *The Lark Ascending, Treading, Fontessa and Friends, Revelations.* 5/16 at 7:30: *The River, Spectrum, Concerto in F.* 5/18 at 8: *Streams, Spectrum, Concerto in F.*

American Ballet Theatre
At the Metropolitan Opera House

THRU 7/4—$8-$40. 5/10, 11 at 8: *Swan Lake.* 5/12 at 2: *La Sonambula, Sphinx, Bourree Fantasque.* 5/12 at 8: *Les Rendezvous, Pillar of Fire, Billy the Kid.* 5/13 at 8: *Great Galloping Gottschalk, The Wild Boy, Raymonda.* 5/14 at 8: *Les Rendezvous, Giselle.* 5/15 at 2: *Jardin Anime, Flower Festival pas de deux, Giselle.* 5/15 at 8: *Sphinx, Giselle.* 5/17 at 8: *Les Rendezvous, The Wild Boy, Other Dances, Theme and Variations.* 5/18 at 8 (benefit): *Theme and Variations, Duets, Carmen.*

New York City Ballet
At the New York State Theater

THRU 6/12—$3-$25. 5/11 at 8: *The Magic Flute, Ballade, Sonatine, The Four Season.* 5/12 at 8: *Calcium Light Night, pas de deux, Piano Pieces, The Magic Flute.* 5/13 at 8: *Irish Fantasy, Square Dance, Union Jack.* 5/14 at 8: *Mozartiana, Piano Pieces, Union Jack.* 5/15 at 2: *Mozartiana, Piano Pieces, The Magic Flute.* 5/15 at 8: *Ballade, pas de deux, The Magic Flute, The Four Temperaments.* 5/16 at 1: *The Four Temperaments, Calcium Light Night, Sonatine, Gershwin Concerto.* 5/16 at 7: *Mozartiana, Gershwin Concerto, Union Jack.* 5/18 at 8: *The Goldberg Variations, Gershwin Concerto.*

Dan Wagoner and Dancers
At Pace University Schimmel Center

5/13-23—$7 (929-1018). 5/13 at 8: *Summer Rambo, Stop Stars, Spiked Sonata.* 5/14, 15, at 8: *Otjibwa Ango, Spiked Sonata.* 5/16 at 3:30: *Summer Rambo, Stop Stars, Spiked Sonata.* 5/18 at 8: *Otjibwa Ango, Spiked Sonata.* 5/19, 20 at 8: *A Play, with Images and Walls; Lila's Garden Ox; Spiked Sonata.* 5/21, 22 at 8; 5/23 at 3:30: *Otjibwa Ango, Spiked Sonata.*

Other

DANIEL NAGRIN—His May concert of solos. Studio Theater, 555 Broadway (924-0077). 5/11, 13, 15 ($7.50,) and 18, 20, 22 ($10), at 8.

WENDY ANSLEY—*Emerging.* The Lott, 114 Mercer St. (925-3398). 5/14, 15 at 8, 5/16 at 3. $5.

BRONX COMMUNITY COLLEGE DANCE WORKSHOP—Works by 35 members. Hall of Fame Playhouse, University Ave. and W. 181st. 5/13-15 at 7:30, 5/16 at 2. $1.

CHOREOGRAPHER SHOWCASES—Six new works. The Living Room, 435 Ninth St. Brooklyn (499-9598). 5/14, 15 at 8. $4.

GAY DELANGHE AND SANDRA GENTER—Marion Streng Studio, Barnard College at 117th St. and Broadway. 5/13-15 at 8. $3.

DIBBLEDANCE—New works by Susan Dibble, including *Romeo and Juliet to Go.* 59 Greene St., Performance Space (243-0457). 5/13-15 at 8. $4.

CHOREOGRAPHERS SHOWCASE—Anne Teresa de Keersmaeker, Betsy Kagan, and new choreographers. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/11, 18, 25 at 8. $5.

HENRY HARRIS GREEN, a California theatre dance company. Greene St. Dance Studio, 98 Greene St. (675-2452). 5/13-16 at 8:30. $5.

KAZUKO HIRABAYASHI DANCE THEATRE, a program of four dances. 330 Broome St. (966-6414). 5/12-15, 19-22 at 8. 5/16 at 3, 5/17 at 8. $5.

HOLLY FAIRBANK & DANCERS—*Border Dissolve* and *Found Footage.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/13-15 at 8, 5/16 at 3. $5.

MICHAEL IMMERMAN AND DANCERS—*Silent Partner,* an evening-length dance trio. Third Street Music School Settlement, 235 E. 11th St. (924-0077). 5/13-15 at 8. $5.

INTERNATIONAL DANCE FESTIVAL, featuring professional dance groups. LaGuardia Community College, 31-10 Thomson Ave. L.I. City (626-5526). 5/13 from 4 to 6 p.m. and 7 to 9 p.m. Free.

PEGGY LAWLER, in a solo presentation. Warren St. Performance Loft, 46 Warren St. (732-3149). 5/15, 16 at 8. $5.

MANY GEESE MIGRATING, directed by Amy Rosen. Cunningham Studio, 463 West St. (675-4350). 5/14, 15 at 9. $5.

NEW YORK BALLET EXPERIMENT—*Afternoon of a Faun* and *I Walk the Line.* At Cash, 10 E. 18th St. (924-7882). 5/13-15 at 8:30. $5.

LARRY RICHARDSON AND DANCE COMPANY—*Mixed Bag* (premiere), other works. Programs vary. Dance Gallery, 242 E. 14th St. (685-5972). 5/13-15, 20-22 at 8; 5/16, 23 at 3. $6.

RIVERSIDE DANCE FESTIVAL—Marie Brooks Dance Theater, 5/12, 14 at 8, 5/16 at 2. . . Choreographers' Night II, with performances by Steve Clorfeine, Dyane Harvey, Ellen Kogan. 5/13, 15, 16 at 8. Riverside Church, the Drive at 120th St. $5.50.

SAT HON AND THE EAST WIND DANCERS—modern dance program. Eden's Expressway, 537 Broadway (989-9141). 5/14, 15 at 8. $5.

SERENA DANCERS—Middle-Eastern music and dance. Cultural Affairs Dept. auditorium, 2 Columbus Circle, 5/12 at 12:30. Free.

J.R. MITCHELL'S DANCE & PERCUSSION—With Atsuko, Tina Pratt, José Suarez, Joe Locke. Alternative Museum, 17 White St. (966-4444), 5/14 at 8. $6.

ALL-NATIONS DANCE CO.—"Joy in Every Land." Merkin Concert Hall, 5/13 at 2. Free.

OTHER EVENTS

Happenings

OPEN HOUSE—It's Park Slope's turn for a neighborhood house tour: Fifteen houses and apartments will be open-to-view in the Brooklyn enclave 5/16, noon-5. Along with the homes, one can visit the Brooklyn Ethical Culture Society and the Grand Army Plaza arch—even climb up for a view. Start at the Woodward Park School, 50 PPW, and pick up a ticket and a map for easy wandering. $7, or in advance $5 (499-0709). . . The Decorator Show House of the Kips Bay Boys' Club is open one more week; through 5/16, 11-5 daily, to 8 Thurs., noon-5 Sun. Twenty design firms attacked the 1912 French neo-classic house at 11 E. 89th St., and redesigned rooms on all six floors, making use of fireplaces, marble floors, and architectural detailing. $7 at the door.

UNITED CEREBRAL PALSY'S BIKE-A-THON sets off at 9 a.m., 5/16 (if rain, 5/23), from 72nd St. and Fifth Ave. at Central Park's entrance. Sponsored by Reliance Group Holdings this year, the Bike-a-thon invites everybody to join in and help out, either with a sponsor or without. The course goes through the park—it's 35 miles—and back to the starting point. 586-7700 to register.

***RINGLING BROS. AND BARNUM & BAILEY* CIRCUS**—Charly Baumann is in charge of the wild beasts; also, the King Charles Troupe playing basketball on unicycles, daredevil Elvin Bale, "the Mighty Michu," the Silagis and the Oblocki (gymnasts), new ringmaster Dinny McGuire, and lots more. And a first-act closer called "How the West Was Fun." Madison Square Garden (564-4400), thru 5/31. Times vary, so better check the Garden or the newspaper. $5.50-$9.50; less for children under 12 at some performances.

ENCORE—The Golden Jubilee show at Radio City Music Hall. Gershwin, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bolero," among the 17 acts of dance, music, comedy. Music Hall, Sixth Ave. and 50th St. (757-3100). $14.75, $17.75. Mon. and Tues., at 11 and 2:30; Wed.-Sun. at 2:30 and 8. No Thurs. performances.

CELEBRATIONS TO MUSIC — Lincoln Center's Spotlight on Music Festival has over 50 groups deployed around stages and plazas and fountains in the center's outdoor areas. Jazz, rock, classical, ethnic, pop; choral groups, big bands, and small ensembles —even music for just plain dancing. And a street fair, too, on W. 62nd St. It's 5/16 (raindate, 5/22), and of course it's all free. . . The Mark Twain Association meeting 5/16 at 2:30 presents, as always , a bit of music with its Twain lore—in deference to his interest in the piano. Dimitry Rachmanov will play Bach, Liszt and Chopin, and Lydia De Vito will talk about the writer and his friend poet Angela Morgan. The meeting is at the Gallery Recital Hall, 15 E. 65th St., and admission is $5. . . Rockages '82, a rock 'n' roll flea market, concert, and film festival, takes over the Passenger Ship Terminal, 48th St. and Twelfth Ave., 5/15-16. Guest appearances and lots of live music, video, and so on. Each day from 10 a.m. to 3:30 ($10) and 4-11 ($12).

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

NUCLEAR DISARMAMENT will be the cause behind many events between now and June 12's U.N. march. Between now and then, some preliminary *meetings (see also Children): 5/10 at 7, at Riverside* Church, the Drive at 120th St. Stephen F. Cohen will talk and there'll be a discussion. And at Sloane House, 354 W. 34th St. (760-5850), 5/13 at 8, there will be more speakers and discussions. Free.

BLOCK PARTIES, SCHOOL AND STREET FAIRS—we love them all. Consider these: Bedford-Barrow-Commerce Block Association has a dandy Ye Olde Village Fair in store, 5/15 noon-10:30 (rain, 5/16), in the nice Village neighborhood west of Seventh Ave., south of Christopher. Home-made foods, dolls, antique clothing, pottery, gifts of all kinds, music and dancing until the evening hours. . . The City and Country School, at 165 W. 12th St., holds its spring fair 5/14, 6 to midnight. This one's indoors and features dinner from 7 to 10. Rummage sale, clowns, square dancing, jazz, and plenty to do, look at, or buy. Or all three. The circus is the overall theme, and there's an auction and children's fun too. . . Up at the Cathedral School, on Pulpit Green next to St. John the Divine at Amsterdam Ave. and 111th St., a spring fair blooms 5/15, 11-4. Rides, games, balloons, rummage sale, plant sale, foods of all kinds. If rain, then we all move inside. But it won't. . . Back to the Village for another 5/15 outdoor block party, this one by the West Village Nursery School. It's 11-5, on Horatio St. between Greenwich and Washington Sts. Children's fun, hayride, books and records, street and home-baked food, crafts, raffle and auction, and a sidewalk cafe. If rain, 5/16.

OTHER SPECIAL EVENTS, some with an interna*tional flavor, and some a bit out of town. One of the* sweetest customs: St. John's-in-the-Village's annual Blessing of the Animals. All you well-loved pets, take your favorite owner to 224 W. 11th St., 5/16 at 4, and see what happens. . . Uniformed Revolutionary soldiers, both royalist and rebels, will be at Richmondtown, Staten Island, 5/15-16 for the *annual militia* training days. Military drills, musket firings, fifers and drummers, crafts, and fun. 10-5; adults $3, 6-18, $1; under 6, free; seniors-students, $1.50. 351-9419 for information. . . The First Great American Kipah Festival happens 5/16, noon-6, when anyone can *bring kippot/yarmulkes in interesting or colorful* patterns to the Yeshiva U. Museum, 500 W. 185th St. for possible exhibition. Kipah-making demonstrations and pattern books will be on hand (960-5390). The museum's current exhibition is "Tradition and Fantasy in Jewish Needlework." Admission, $1. . . Gateway *Community Restoration's Birthday Fair is* 5/15, 11-7 (rain, 5/16). It's on Greenpoint Ave. between 43rd and 48th Sts., and 46th St. between Queens Blvd. and Greenpoint Ave. in Sunnyside, Queens. County fair contests like cream-pie eating, bubble-gum blowing, pizza and ice cream eating—feeling *okay, everybody? A parade, music, and a giant cake* too. . . Congregation Shaare Zedek invites us to an all-day fair, 5/16, a part of a three-day festival. 20 booths, arts, foods, films, fashion show, entertainment, much more. Sat. night's evening festivities include an Israeli cafe and music. 212 W. 93rd St. $4 *for the entire festival, which begins 5/14 with a* service. . . It's a touch of Greece, complete with bouzouki entertainment and a plaka for sitting and eating, at a Grecian Holiday Festival. Community Center, Orange, N.J. 5/14, 5-12; 5/15, noon-midnight; 5/16, 1-7. $1. (201-228-1928). . . Discover Teaneck, *in* New Jersey, at a street fair and arts showcase, plus a bus tour of some of the town's homes (at 11,12,and 2;reserve:201-836-7420. It's all free, 5/16 and most of it happens at the high school: dance groups, jazz, tumblers, kite flying.

Tours

WALL STREET—"New York in the Beginning: A Village, a Fort, a Wall." 5/16 at 2, meet at 1 New York Plaza, across from S.I. Ferry entrance. Trekking New York (786-1411). $4.

HOBOKEN, N.J.—Walking tour, featuring talks with community people. 5/15 at noon, meet SW corner of Sixth Ave. and 31st St. Adventure on a Shoestring (265-2663). $4.50; plus roundtrip fare, 60 cents.

CHINATOWN/LITTLE ITALY—Ethnic contrasts in the two neighborhoods. 5/16 at 11 and 2; meet SW corner of Broadway and Canal St. Canceled if rain. A New York Walkabout (582-3460, weekdays 9-5). $4.

EAST SIXTIES—"*Mansions and Clubhouses.*" Museum of the City of New York tour (534-1672). 5/16 at 1:30. Meet at Hunter College, Park Ave., 68th-69th St. Rain or shine. $5.

SOHO, the Landmark District. World's greatest concentration of cast-iron buildings. With the Friends of C.I. Architecture (369-6004). 5/16 at 2. Meet NW corner Broadway and Howard St. $2.50.

HOUSES OF WORSHIP, on the Upper East Side. Includes St. Nicholas Russian Orthodox Cathedral, Seventh Day Adventist German New York Church, more. Clergymen will greet tourists at some. 5/16 at 1; meet SW corner of Park Ave. and 96th St. Tour by Yorkville Catholic-Jewish Council (472-1823). Free.

STATEN ISLAND/SNUG HARBOR CULTURAL CENTER—Guided tour of the Center, a two-mile walk. 5/16 at 11 a.m.; meet on steps of Borough Hall, across from St. George, S.I., ferry. Conservation & the Outdoors (697-5895). Free.

CENTRAL PARK TOUR—"Soil: The Basis for All Life in the Park." 5/16 at 2. Meet at Vanderbilt Gate, 105th St. and Fifth Ave. Free.

WEST POINT FOUNDRY—Hike to explore the ruins up the Hudson. 5/15 at 9:30 a.m. at Grand Central; take a picnic lunch, wear sturdy shoes, and buy your own ticket on the 9:50 to Cold Spring. Rain date, 5/22. Friends of the Parks tour (861-9696). $1.

BROOKLYN SEASHORE ECOLOGY WALK—5/15, 10:30 a.m.-2:30. Meet at Brooklyn Botanic Garden, 1000 Washington Ave. (662-4433) for car *pools. Take a lunch.* $15.

BROOKLYN HEIGHTS, "From Rural Settlement to Urban Center." Walk at lunchtime. 5/13 at 12:30, meet SE corner of Montague and Court Sts. Free.

GRAMERCY, STUYVESANT, MADISON—"Three Squares on Two Feet, London in New York." 5/11 at 10 a.m., 5/15 at 1. Meet at St. George's School, off NE corner, Third Ave. and 16th St. Small Journeys (533-6342). $5.

SPRING IN A MEDIEVAL GARDEN—Lecture tour of the gardens at the Cloisters, Ft. Tryon Park, by Susan Leach (923-3700). 5/15, 1-4. Free with Museum contribution admission.

REGULARLY SCHEDULED TOURS—Ellis Island. Ferries go from Battery Park, at 9:30, 11:45, 2, 4:15 every day; $1.50; children to 11, 50 cents; includes tour (269-5755). . . Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075. . . Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free. . . Daily walks in Upper East Side Historic District, with Iris Gould's Landmark Tours (348-0140). Group size limited. $6. . . Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.25, students/seniors $3.75, children $2.75. . . Snug Harbor Cultural Center, Richmond Terrace and Snug Harbor Rd., S.I. (448-2500). Sun. at 2 from Administration Bldg. Visits to National Landmark buildings. $2, children $1. . . Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse. Weekend gate adm.: $2, seniors $1, under 14 free. Tour, free. . . The Wetland trails, at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). You can see pheasant, geese, spring flowers, along this tidal estuary. Sun. at 1; meet at the gate; $1.

Sports

BASEBALL—**N.Y. Mets:** Shea Stadium, Flushing (672-3000), $2-$7. 5/10-12 at 7:35, vs. San Diego. 5/13, 15 at 7:35, 5/14 at 8:05, 5/16 at 1:35, vs. Los Angeles. . . **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. Next home games, 5/21, 5/22 at 8, 5/23 at 2, vs. Minnesota.

HOCKEY—Islanders Stanley Cup playoff schedule not known at press time. Final round begins 5/13.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. 5/16 at 2:30, vs. Chicago.

RACING—The thoroughbreds are at Aqueduct thru May 17. Daily except Tues. Post time, 1 p.m. $2. Belmont opens 5/19. . . Trotting races, at Roosevelt Raceway, Westbury, L.I. (212-895-1246). Thru 6/16, nightly except Sun. First race, 8 p.m. $2.25, $3.25.

Children

HELP! IT'S A DRAGON—Theatre in a Trunk's newest musical. The Space at City Center, 135 W. 55th St. (246-8989). 5/15, 16 at 1 and 3. $2.50.

TEDDY ROOSEVELT, a family musical. P.A.R.T., at Martin Theater, 108 E. 89th St. (595-7500). 5/11, 12, 14 at 7:30; 5/15, 16 at 1 and 3. $6.

MOTHER GOOSE MAGIC SHOW—Michael Taubenslag Productions, at Jan Hus Playhouse, 351 E. 74th St. (772-9180). Sun. at 1:30. $3.

HANSEL & GRETEL—Munchkin Workshop, at Shakespeare Studio Theater, 250 Third Ave., 20th-21st Sts. (674-2785), 5/16 at 11 a.m. and 2. $4.

RING AROUND A RAINBOW—Shadow Box Theatre, with shadow, hand, and rod puppetry, music and dance. Fantasy combined with education for health. P.S. 146, 421 E. 106th St. (724-0677). 5/13, 14, 20, 25, 28, 6/2 at 10:30 a.m. 5/11, 12, 21, 26, 27, 6/1 at 10:30 and 1:15. $2.50.

RAINBOW ROAD DANCERS, five modern and theatre-dance pieces, from Zuni Indian to comedy. Vital Arts Center, 78 Fifth Ave. (no phone reservations). 5/15, 22 at 3; 5/16, 23 at 2 and 4. $4.

NUCLEAR DISARMAMENT RALLY, by Future Generations, for teen-agers and children. Delacorte Theater, Central Park, near 81st St. 5/16 at 1 (tickets

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released at 11 a.m.; 477-0822).

NIGHTINGALE, a new opera, by Charles Strouse. First All Children's Theatre, with guest star John Schuck. 37 W. 65th St. (873-6400). Thru 5/22: Fri. at 7, Sat. at 3 and 7, Sun. at 2 and 5. $6.

DU-YEE CHANG, Korean shaman and masked dancer. Asia Society, 725 Park Ave. at 70th St. (288-6400). 5/15-16 at 2:30. $4; adults $6.

PUPPET FUN SHOP—Demonstration by Toni Gustafson; learn to operate the puppets. Yorkville Public Library, 222 E. 79th St. (744-5824). 5/11 at 4. Free.

TRASH 'N' TREASURE—TREASURE 'N' TRASH—Hunter College Mad Hatters in an audience-participation piece. Hartley House Theater, 413 W. 46th St. (246-9872). 5/15 at 1:30. $2.50; adults $3.50.

MAY POLES AND FLOWERS—For 4- and 5-year-olds, a day of stories, nature walk, songs, and making paper flowers. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens. 5/14, 19, 1-3. $3.

ABDUCTION FROM THE SERAGLIO, by Mozart. Children's Free Opera and St. Luke's Chamber Ensemble. BAM (943-0950). 5/10-12 at 10 and 11:45 a.m. Free.

BEAUTY AND THE BEAST—Children's Theater Workshop at Marymount Manhattan College. Adaptation, with Japanese motifs, to include hearing-impaired audiences. At M.M. Theater, 221 E. 71st St. (472-3800, ext. 573). 5/12, 13 at 7:30. Free.

MAGIC GARDEN SPRING SHOW—Carole and Paula, with Sherlock and Flapper. Williamson Theater, College of Staten Island (462-3525). 5/16 at 10:30, 1, 3:30. $5.

THE EARLY SHOW—Musical revue, by youngsters aged 7-16. Riverwest Theater, 155 Bank St. (243-0259). Sat. at 3 (also Fri. and Sat. at 8). $7.

A BUNCH OF OUT-OF-WORK ACTORS MAKING FOOLS OF THEMSELVES—By Teenage Mime/Theatre Experience. Studio R, 134 W. 28th St. (675-0006). Sat. and Sun. at 1. $3; adults $4.

CIRCUS CAPERS, by Alice May's Puppets, with Twee-Dee, the clown. Origami Center, 31 Union Square West (255-0469). Thru 5/23: Sun. at 2. $2.

PUPPET AND MAGIC THEATRE, with Arnold Kolodner. 78th St. Theatre Lab, 236 W. 78th St. (595-0850). Sat. at 2. $4.

JUAN BOBO—Musical puppet show. Repertorio Espanol, 138 E. 27th St. (889-2850). Wed. at 11 a.m. $3.50.

BEAUTY AND THE BEAST—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. and Sun. at 2. $2.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, $9.95. Lunch: children, $5; adults, $7.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 2. $2.50; adults $3.50.

LITTLE PEOPLE'S THEATER CO.—"Three Little Pigs," Sat. and Sun. at 1:30. "Cinderella," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634), and 1066 Madison Ave. at 81st St. (988-3404). Sun. story hours; free, with refreshments; 11 a.m. West Side, 12:30 East Side. 5/16 at 2, East Side only: musical revue, with Showtime Traveling Repertory Theater. Free.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 5/15 at 11 a.m.: Puppets to Go: "A Day With Doodles the Clown." Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be with a child).

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... Sat. and Sun.: films, at 2. 5/15 after the movie: workshop in drawing, collage, dramatics. Free with museum admission.

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Piano with that Feyer flair.
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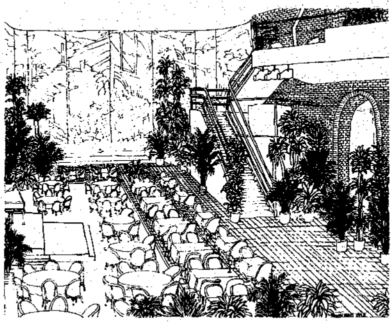

101 Greene Street (Between Prince and Spring) 925-2415

There's a Great Italian on First.
How do you tell a great restaurant? Some people think superb food, excellent service and pleasant surroundings are all it takes. Not so. There's more. Every great restaurant also enjoys a loyal following of discriminating customers. Piccolo Mondo is just such a restaurant. Near the action but away from the mid-town dinner crowds.
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Remember the good old days when a pastrami sandwich from the Stage meant the best pastrami sandwich in New York... Well, it still does!
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Seventh Ave. bet. 53rd. & 54th. St.
Open 7 Days 6:30 A.M. to 2 A.M.
245-7850

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $10 and under*
(M)	Moderate—Mostly $10-$25
(E)	Expensive—Mostly $25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. from 6. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. **(I)** No Credit Cards.

LA BANCHINA—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livournaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. **(M)** AE, CB, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 5:30-midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M).** AE, MC, V.

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Spcl: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D daily 5-11:30. Complete D. Piano nightly. Free D parking. **(M)** AE, CB, DC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L daily noon-3. D daily 4-9. S 9-midnight. Ent. nightly. **(M)** AE, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

KING LEE PALACE—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor prawns, veal hunan style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. **(M)** AE, CB, DC, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 679-8260. Casual. International. Spcls: cheese souffle, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 6-11:30. Br Sun. noon-4. Closed Mon. **(M-E)** AE, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: shrimp with dill, rack of lamb Provençal. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. **(M)** AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-4 a.m. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(M)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L. Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V.

HAKUBAI—66 Park Ave., at 38th St., 686-3770. Casual. Japanese. Spcls: sushi, tempura, sukiyaki. Res. sug. L daily noon-2. D daily 6-10. Complete L & D. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. British-Continental. Spcls: roast duckling à l'orange, veal porterhouse steak, Cornish pasty. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Br. Sat.-Sun. noon-4. Pianist Wed.-Sat. & Br Sun. **(M)** AE, DC, MC, V.

JIMMY LA GRANGE ROOM—120 E. 39th St., in Tuscany Hotel., 686-4666. Dress opt. Italian-Continental. Spcl: chicken Kiev, breast of chicken Gismonda. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, pot-au-feu, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. **(M)** AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V.

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central). 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

RESTAURANTE EL ESPANOL—318 W. 23rd St., 691-0529. Casual. Spanish-Mexican. Spcls: trout nabarra, paella, seafood in green or garlic sauce. Res. sug. Open daily noon-midnight. Pianist Fri. & Sat. **(M)** AE, CB, DC.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, milk-fed veal, boneless roast duckling. Res. sug. L Tues.-Sun. 11:30-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-2:30. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5-11:30. Br Sun. 11:30-3. **(E)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

DOSANKO—135 E. 45th St., 697-2967. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-9:30, Sat. noon-8. Closed Sun. **(I)** No Credit Cards

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(E)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. S to midnight (exc Sat.). Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at

9:30, Fri.-Sat. at 11:30. **(E)**. **St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757 Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, DC, MC, V

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., in the Hotel Inter-Continental, 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5 (cover dinner). Complete L. **(E)** AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, DC, MC, V

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, *fresh swordfish, salmon.* Res. *sug.* L *Mon.-Fri.* noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1 hr later. Ent. Mon.-Sat. from 9 p.m. **(M)** AE, CB, DC, MC, V

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open *daily* 7 *a.m.*-11 *p.m.* Br *Sat.-Sun.* **(I)** No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M-E)** AE, DC, MC, V

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D *Mon.-Fri.* 3-11:30, *Sat.-Sun. from* 4:30. *Pre-theater* spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with *red caviar, pelmeni, pirozhki.* Res. *sug.* L *Mon.*-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. *Casual. Szechuan. Spcls: Chengdu style whole fish,* Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous *beef, smoked duck. Res. sug.* L *daily noon*-3. *D Mon.*-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. *Italian. Spcls: veal, pasta, home*made pastry & ice-cream L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E)**. **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E)**. Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** *Cocktails Tues.-Sat.* 5-1 *a.m.*Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V

ARAGAWA—36 W. 56th St., 541-5137 Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V

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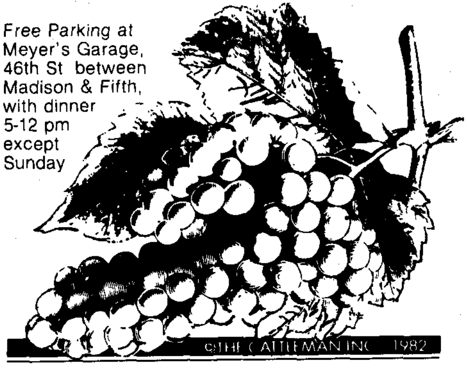

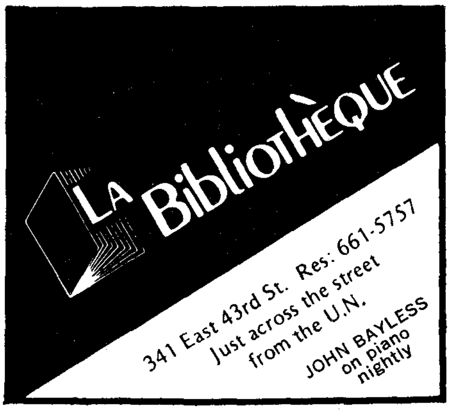
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BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. **(I-M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Fri. noon-2 a.m., Sat.-Sun. from 5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30, Sun. 4-11. Pre-theater D 5-9. **(M).** AE, CB, DC, MC, V.

FALSTAFF—870 Seventh Ave., at 56th St., in the NY Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist Mon.-Fri. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. **(M-E)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V.

IL GATTOPARDO—45 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA MILONGA—742 Ninth Ave., at 50th St., 541-8382. Casual. Spanish-Italian-Argentine. Spcls: mixed grill, paella, homemade ravioli. Res. sug. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 4 a.m. Ent. Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun.& holidays. **(M)** AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M-E)** AE, CB, DC, MC, V

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE—852 Tenth Ave., at 56th St., 581-6340. Casual. Steak & prime ribs in upstairs room. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Casual. American-Continental. Spcls: USDA prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-11:30. S 11:30-1. Pianist Paul Roth Wed.-Sat. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V

57th-60th Streets

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: *capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese.* Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: *gigot aux flageolets, contre-filet, poularde aux chanterelles.* Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. French-Hungarian. Spcls: crêpes, roulette steak, coq au vin. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Ent. Wed.-Sat. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRATTORIA PINO—981 Third Ave., at 59th St., 688-3817. Casual. Italian. Spcls: pasta, Italian pizza, stuffed artichoke hearts. Open Mon.-Sat. 11:30 a.m.-2 a.m., Sun. 1-11. **(I)** AD, DC.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

IL FIORE—407 E. 70th St., 879-6960. Casual. Northern Italian. Spcls: zuppa di pesce, veal fantasia, pollo agli agrumi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11:30. Private parties for 40. Closed Sun. **(M)** AE, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

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RESTAURANT DIRECTORY

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: lotte niçoise, boudin of seafood with lobster sauce, beef stew zinfandel, Maxwell's dessert sampler. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000: **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Columbus Ave., at 75th St., 799-4073. Casual. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Thurs. 4-after midnight. S Fri.-Sat. 4-4. Mon.-Thurs. spcl. D menu. Jazz Fri. & Sat. **(I-M)** AE, DC; MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

DOSANKO—Flushing, 41-32 Main St., 939-4005. Casual. Japanese. Spcl: noodles. Open Mon.-Sat. noon-11, Sun. noon-10. **(I)** No Credit Cards.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 5/14, 15, Dakota Staton *No credit cards.*

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 5/10, 11, Billy Cobham's Glass Menagerie. 5/14, 15, The Roches. 5/16, The Individuals; The Jitterz. 5/17, 18, Richard & Linda Thompson. 5/20, Chubby Checker No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9 & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter with pianist Gerald Cook and Jimmy Lewis on bass, Wed.-Sat. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 5/12, John Roberts & Tony Barrand. 5/13, Old-Time Jam Session. 5/15, *Tom Adams and the* Double Eagle Band. 5/16, Tucker Smallwood. 5/19, Martyn Wyndham-Reade. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 5/16, Ray Alexander Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/11-16, Horace Silver Quintet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 5/11, The Statix; The Flavors; The Lost Topics. 5/12, *The Slick Band; Cries; Afraid of the Band.* 5/13, Rich Newton; Nonnie and the Onnies. 5/14, Jr. Fire and the Flames; Urban Blight. 5/15, Wayne Kramer's Air Raid. 5/16, Joe Steel; The Motions. Showtimes at 10:30 & 12:30. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 5/11, Cliff Eberhardt Band. 5/12, Delores Kean & Real Union. 5/13, John Hartford. 5/14, Norman and Nancy Blake. 5/15, Rick Danko. Shows at 9:30 & 11. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/10, 17, Bob *Cunningham & Bross Townsend.* 5/11, 12, Tina Fabrik. 5/13-15, Platinum Hook. 5/18, 19, Miles Jaye. AE, MC, V

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 5/13, Mandel & Lydon. 5/14, Trebor & Regan. 5/15, 22, Ed Linderman. AE, CB, DC, MC, V

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, *play for dancing, alternating with* Phil Della Penna. Sun. 4-midnight, Roger Paige Trio. Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 5/14, 15, 21, 22, Sun Ra Arkestra & Dancers. *No credit cards.*

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 5/11-15, pianist Lou Levy with Bill Takis on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 5/10, 11, John Stubblefield Quartet. 5/12-15, Steve Kuhn Quartet with Sheila Jordan, Harvie Swartz, Bob Moses. 5/16, Jabbo Smith. 5/17, 18, Ricky Ford Quartet. AE, V

MARTY'S—Third Ave. at 73rd St., 249-4100. 5/10-29, blues singer Joe Williams, Mon.-Thurs. at 9 & 11; *Fri. & Sat. at 10 & midnight.* AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 5/15, pianist Dave Frishberg, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., *Alan Russell's Big Band.* Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 5/10-12, XTC. 5/13-15, Haircut One Hundred. 5/16, 17, Dave Edmunds. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 5/10, Main Gazane. 5/11, Malachi Thompson's Freebop Band with Oliver Lake, Ronnie Burrage. 5/12, Andy Laverne with Carmen Cuesta. 5/13-16, Tom Browne. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 5/10, Musto & Levine. 5/11, Art Halperin. 5/12, Tappin at *the Met; Randy Klein.* 5/13, *Marc Black Band.* 5/14, Uptown Atomics. 5/15, No Guitars. 5/16, Racey Peters. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 5/14, Peter Blegvad, Antón Fier, Lisa Herman, David Hofstra. 5/21, Michele Rosewoman Ensemble.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. *Johnny* "Blue Boy" Perry. 5/14, 15, Ron Carter of Cedar Walton. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 5/10, Robert Watson Sextet. 5/11-15, Ahmad Jamal. 5/18-22, Ted Curson; Chris Woods. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 5/11-29, Jerry Palmer, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Tues., The Uptown Horn Band. Thru 5/15, Wed.-Sat. at 9 & 11:30, blues singer-pianist Charles Brown. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 5/10, Ray Barretto. 5/17, Luis 'Perico' Ortiz; Hector Casanova. Wed.-Sun. at 8, hypnotist Robert Halpern. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/10, Doc Cheatham. 5/11, Chris Flory Band. 5/12-22, *Benny Waters.* MC, V

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 5/10-13, Side of the Road Gang. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

SUNDOWN—227 E. 56th St., 755-1725. *Country &* Western music plus dancing nightly, from 8-4 a.m. Shows at 10. 5/10, The Chance Band. 5/11, Jim Lauderdale. 5/12, The Bellamy Bros. 5/13, 19, Dixie Doughboys. 5/14, 15, Free Wheelin' Band. 5/17, Prarie Fire. 5/18, Cammie Harper. *No credit cards.*

Comedy/Magic

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. *Restaurant,* comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. 5/14, 15, Paul Reiser. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 5/10-15, comedian Barry Berry, impressionist Frankie Pace and vocalist Lanie Ignari, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. Sat. m.c. Paul Suntup. AE, MC. V

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. Thru 5/23, Dick Brooks, Jeff Justice, Peter Kougasian. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. Fri.-Sat. comedian Vincent Gerardi. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, *with singer and trio after 11. Before 11 and between* sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/5, Hey Jackson Trio. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Duo Kelly & Lockett, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. 5/14, Bob Crosby and his Band AE, V

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Irving Fields Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V

WEDNESDAY'S—210 E. 86th St., 535-8500. *Disco/* bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Era Big Band. AE, DC, MC, V

Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 5/13-15 at 8:30, Applesauce revue. 5/14, 15 at 11, Susan Phelps. 5/18-22, Denny Dillon. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Thru 5/22, Georgina Granados and the Rhythm Explosion,

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nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. 5/10-15 at 9, singer Judith Dow, late show at 11:30, Marcia Lewis. Upstairs: **El Sultan,** with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

THE DIVE—257 W. 29th St., 695-4516. The Dive's Cabaret Review, Fri. at 10, Sat. 9:30 & 11:30. Cheek-to-cheek dancing between and after shows to the Three Play Orchestra. No Credit Cards.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 5/29 at 11, Charles Pierce. AE, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 5/15, Sheryl Lee Ralph. AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. **Broadway:** 5/14, 15, 20-22, John Gabriel. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, *"Forbidden Broadway"*, a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache.* 5/11, Timothy Simonson. 5/12, Loria Parker. 5/13, Steve Fireman. 5/16, Joan Maisner. 5/18, Janine Battaglia. Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Sun. at 6 & 8, Jeanie Bennett with Lynn Welshman and The Tentet Jazz Band. "That's Entertainment" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 and midnight. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Flutist Herbie Mann, Tues.-Thurs. at 10 & 11:30, Fri. & Sat. 9:30, 11:30 & 1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 6/26, Bobby Short Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, Mon.-Fri. 6:30-11:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, 5/10-6/5, Billy Fellows, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 5/29, "More of Loesser" starring Robert Morse, Lynne Thigpen, Liz Callaway, Regina O'Malley, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 5/15, pianist-singer Ronny Whyte, Mon.-Sat., 9:30-1:30 a.m. AE, CB, DC, MC, V.

TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer George Feyer Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave. & 69th St., 535-2000. **Polo Bar:** Restaurant with entertainment featuring singer/pianist Michael Roberts Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon. Bob Solone Tues. David Brunetti Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Bars

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 8-1, pianist-singer Paul Roth. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 5/10, Bronwyn Rucker. 5/12, Susan Burns. 5/13, Tom Matthews. 5/14, Bruce Hopkins & Co. 5/15, Karen Mason with Brian Lasser. 5/16, Joel Blum. 5/17, Mr. Ruby Rims. 5/18, Helen Baldassare. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 5/10, 16, 17, Vinson Hill. 5/11-15, 18-22, Sammy Price. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with singer-pianist Mario Leone nightly from 10-2 a.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, and pianist Frank Owens, Tues.-Sat., 11:15 to closing. AE, DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. Sun. & Mon., pianist Norman Kubrin. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V

RADIO HIGHLIGHTS

Wed., May 12

2:06/WQXR-AM/FM—Grieg: Sym in c.

3:00/WNCN—Beethoven: Ruins of Athens, Op. 113: Turkish March (Ormandy).

WNYC—Hindemith: Das Marienleben.

4:00/WNCN—Schubert: Sym #8 in b "Unfinished" (Britten).

5:06/WQXR-AM/FM—Saint-Saens: Danse Macabre.

6:00/WNCN—Haydn: Sym #52 in c (Marriner).

6:30/WNYC—Albeniz-Fruhbeck de Burgos: Iberia Suite (Fruhbeck de Burgos).

7:00/WNCN—Faure: Berceuse, Op. 16 (Tortelier/Plasson).

8:00/WNYC—Schuller: Contrabassoon Cto (Lipnick/Schuller).

8:06/WQXR-AM/FM—Tchaikovsky: Piano Cto #2 in G, Op. 44.

9:00/WNCN—Grieg: Piano Sonata in e, Op. 7 (de Larrocha).

10:00/WNCN—Sibelius: Tapiola, Symphonic poem, Op. 112 (Davis).

11:00/WNCN—Offenbach: Suite #2 for 2 Cellos, Op. 54 (Picoux, Peclard).

WNYC—Marais: Le Labyrinthe (Hsu, Bagger, Davidoff).

Thu., May 13

2:06/WQXR-AM/FM—Purcell: Trumpet & Strings Sonata.

3:00/WNCN—Tchaikovsky: Seasons, Op. 37b, #8 "August": Harvest (Fardink).

WNYC—New Music by **Steve Reich.**

4:00/WNCN—Boyce: Sym #3 in C (Menuhin).

5:00/WNCN—Ravel: Piano Cto in G (de Larrocha/Foster).

5:06/WQXR-AM/FM—Chopin: Mazurka #32 in c-sharp, Op. 50.

6:30/WNYC—Handel: Rodrigo Suite (Brott).

7:00/WNCN—Sullivan: The Tempest: Incidental Music (Dunn).

8:00/WNCN—Handel: Organ Cto #4 in F, Op. 4, #4 (Biggs/Boult).

WNYC—Mendelssohn: Trio in d, Op. 49 (Beaux Arts Trio).

8:06/WQXR-AM/FM—Tchaikovsky: Romeo & Juliet.

10:00/WNCN—Poulenc: La Fraicheur et le Feu (Parker, Baldwin).

11:00/WNCN—Mozart: Qnt in D (Trampler, Budapest String Qt).

WNYC—Berio: Sequenza VIII for Oboe (Holliger).

Fri., May 14

2:06/WQXR-AM/FM—Khatchaturian: Violin Cto.

3:00/WNCN—Dupre: Variations sur un Noel, Op. 20 (Fagius).

WNYC—White: Lamentations of Jeremiah.

4:00/WNCN—Vaughan Williams: Bass Tuba Cto in f (Fletcher/Previn).

5:00/WNCN—Severac: En Vacances: Book 2 (Ciccolini).

5:06/WQXR-AM/FM—Faure: Berceuse, Op. 16.

6:00/WNCN—Bach: Partita for Flute Solo in a (Rampal).

7:00/WNCN—Haydn: Sym #88 in G (Klemperer).

7:30/WNCN—Schoenberg: Songs for Piano & Voice (Gould, Gramm, Vanni).

8:00/WNCN—Purcell: Harpsichord Suite #8 in F (Kipnis).

8:06/WQXR-AM/FM—Tchaikovsky: Sym #6 in b.

8:30/WNYC—Rachmaninoff: 2 Songs with Violin Obbligato (Hendricks, Wild). Simulcast with CBS cable.

9:00/WNCN—Bach: Jesu, meine Freude (Bronx Arts Ensemble). Recorded at Wave Hill Performing Arts Center, the Bronx.

9:06/WQXR-AM/FM—Gilbert & Sullivan: Patience (D'Oyly Carte Opera Company).

9:30/WNYC—Purcell: Dido & Aeneas (Deller).

11:00/WNCN—Schumann: Frauenliebe und Leben, Op. 42 (Price, Garvey).

WNYC—Haydn: String Qt in F, Op. 3, #5 (Aeolian).

Sat., May 15

10:00 a.m./WNCN—Grieg: Norwegian Dances, Op. 35 (Gould).

WNYC—Zino Francescatti, violinist.

10:06 a.m./WQXR-AM/FM—Bartok: Roumanian Folk Dances.

12:00/WNCN—Forqueray: Pieces de Clavecin: Suite #1 in d (Leonhardt).

WNYC—Schubert: Piano Sonata in G (Lupu).

1:00/WNCN—Satie: Gymnopedie #3 (Parkening).

WNYC—Brahms: Piano Cto #1, Op. 15 (Lupu/Rattle).

2:06/WQXR-AM/FM—R. Strauss: Ariadne auf Naxos.

3:00/WNYC—Baroque in Bohemia: Music by Schmelzer, Biber, Fux & Zelenka.

4:00/WNCN—Szymanowski: Mazurkas, Op. 50 (Rubinstein).

5:00/WNCN—Rodrigo: Concierto Galante for Cello (G. Whitney/R. Whitney).

5:06/WQXR-AM/FM—Wolf: Italian Serenade.

6:00/WNCN—Stravinsky: Violin Cto in D (Chung/Previn).

6:30/WQXR-AM/FM—Bach: Rondo for Piano in E-Flat.

7:00/WNCN—Monteverdi: Exsulta filia (Sacred Cto) (Partridge/Jurgens).

8:00/WNCN—Poulenc: Clarinet & Bassoon Sonata (Peyer, Waterhouse).

9:00/WNCN—Vaughan Williams: Sym #1 "A Sea Symphony" (Armstrong, Case/Boult).

9:06/WQXR-AM/FM—Mahler: Sym #10 (Rattle).

11:00/WNCN—Haydn: Qt in C, Op. 74, #1 (Aeolian String Qt).

WNYC—Benda: Piano Sonata #9 (Firkusny).

Sun., May 16

10:00 a.m./WNCN—Giuliani: Guitar & Strings Cto in A, Op. 30 (Williams, English Chamber Orch).

WNYC—Beethoven: Trio #6 in B-Flat, Op. 97 "Archduke" (Stern, Istomin, Rose).

10:06 a.m./WQXR-AM/FM—Saint-Saens: Septet for Trumpet, Piano & Strings, Op. 65.

11:00 a.m./WNCN—Sibelius: Violin Cto in d, Op. 47 (Slovak).

1:00/WNCN—Shostakovich: Sym #10 in e, Op. 93 (Previn).

2:06/WQXR-AM/FM—Villa-Lobos: Bachianas Brasileiras #4.

3:00/WNCN—Granados: Zapateado (de Larrocha).

3:06/WQXR-AM/FM—Beethoven: Piano Cto #2 (Mehta).

5:00/WNCN—Weber: Invitation to the Dance, Op. 65 (Toscanini).

5:06/WQXR-AM/FM—Gian-Carlo Menotti, composer.

6:00/WNCN—Satie: Parade (Entremont).

WNYC—Brahms: Clarinet Qnt, Op. 115 (Kates, Robison, Arner, de Peyer, Glickman, Buswell, Trampler, Schub, Wadsworth).

7:00/WNCN—Cilea: Adriana Lecouvreur (Scotto, Obraztsova, Domingo, Milnes, Luccardi/Levine).

7:06/WQXR-AM/FM—Vivaldi: Cello Sonata #5 in e.

8:00/WNYC—Beethoven: Cto #5 in E-Flat for Piano & Orch, Op. 73 (Serkin/Leinsdorf).

8:06/WQXR-AM/FM—Verdi: La Forza del Destino.

11:00/WNYC—Chabrier: Songs (Sperry, Vallecillo).

Mon., May 17

2:06/WQXR-AM/FM—Goldmark: Rustic Wedding Sym, Op. 36.

3:00/WNCN—Bartok: Rhapsody #2 for Violin & Orch (Stern/Bernstein).

WNYC—20th Century Music for Percussion.

4:00/WNCN—Honegger: Danse de la Chevre (Ben-Meir).

5:00/WNCN—Corelli: Cto Grosso in B-Flat, Op. 6, #5 (Warchal).

6:30/WNYC—Prokofiev: Peter & the Wolf (Flanders/Kurtz).

7:00/WNCN—Bellini: Norma: Casta diva (Milanov/Perlea).

8:00/WNYC—Jannequin: Le Chant de oiseaux (Deller Consort). **Respighi:** Gil Uccelli (Kertesz).

8:06/WQXR-AM/FM—C.P.E. Bach: March #1 in F.

9:00/WNCN—Beethoven: Qt #3 in D, Op. 18, #3 (Mann, Carlyss, Rhodes, Krosnick).

11:00/WNCN—Ibert: Piece pour flute seule (Lawrence, Seiger).

WNYC—Satie: Sonatine bureaucratique (Ciccolini).

Tue., May 18

2:06/WQXR-AM/FM—Vivaldi: Cto in D for Lute & Strings. **Milhaud:** Nocturne & Finale from Protee (Symphonic Suite).

3:00/WNCN—Mozart: Piano Cto #22 in E-Flat (Ashkenazy/Ashkenazy).

4:00/WNCN—Mozart: Sym #19 in E-Flat (Bohm).

5:06/WQXR-AM/FM—Satie: Jack in the Box.

6:00/WNCN—Telemann: Cto for Trumpet, 2 Oboes, Bassoon, Strings & Continuo in D (Bernard, Pierlot, Chambon/Wallez).

7:00/WNCN—Franck: Symphonic Variations for Piano & Orch (Curzon/Boult).

8:00/WNCN—Telemann: Suite for Flute & Strings in a (Baker/Janigro).

8:06/WQXR-AM/FM—Haydn: Sym #70 in D **Tredici:** The King and Queen of Hearts from Final Alice.

9:00/WNCN—Vivaldi: Orch Cto in C "San Lorenzo" (Schneider).

11:00/WNCN—Poulenc: Trio for Oboe, Bassoon & Piano (Boston Sym Chamber Players).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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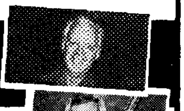

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
4 Health Field
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Thu/**Movie:** The Apple Dumpling Gang Rides Again
Tue/**Movie:** Charlie, the Lonesome Cougar. Part I.
S Thu,Tue/**Movie:** Toby and the Koala

6:25
4 Today in New York
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/ Captioned News
Mon/Inside Albany
H Wed/**Movie:** Young and Free
Fri/**Movie:** The Mysterious Stranger
Mon/**Movie:** The Apple Dumpling Gang Rides Again
S Mon/The Last of the Caddoes

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilias, Yoga and You
H Tue/On Vacation With Mickey Mouse and Friends

7:30
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri,Tue/L.I. Newsview
Mon/ Washington Mainstream
S Wed/**Movie:** My Bodyguard
Thu/Showtime
Fri/**Movie:** The Last of the Caddoes
Mon/**Movie:** Resurrection
Tue/Jonathan Winters with George Kennedy

8:00
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Wed/On Vacation With Mickey Mouse and Friends
Thu/Race for the Pennant - Special Edition: The Rookies
Fri/Brendon Chase - The Getaway
Tue/**Movie:** ffolkes
S Thu/**Movie:** The Black Hole
Fri/**Movie:** Mulefeathers
Tue/**Movie:** Hawk, the Slayer

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy
H Thu, Mon/**Movie:** Savage Harvest
Fri/Brendon Chase - Gone to Ground

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 Instructional School Service through 3 p.m.
H Wed, Fri/What on Earth?

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
S Wed,Fri,Mon/ Aerobicize

10:00
2 One Day at a Time
4 Diff'rent Strokes
5 Waltons
9 Romper Room
11 Civic Programming
13 Instructional programming thru 4 p.m.
H Wed/**Movie:** A Force of One
Thu/**Movie:** Touched by Love
Fri/Twenty-Five Years of Jerry Lee - A Celebration
Mon/**Movie:** Beyond the Reef
Tue/**Movie:** Caveman
S Wed,Mon/**Movie:** Silk Stockings
Thu/**Movie:** Julie
Fri,Tue/**Movie:** Raintree County

10:30
2 Alice
4 Wheel of Fortune
W Wed/**Movie:** Force Five: Grandizer
Thu/**Movie:** 9 to 5
Fri/**Movie:** Who Says I Can't Ride a Rainbow?
Mon/**Movie:** Caveman
Tue/**Movie:** Androcles and the Lion

11:00
2 Price Is Right
4 Texas
5 Hour Magazine
7 Love Boat
9 John Davidson
11 Medical Center

11:30
H Wed/**Movie:** Caveman
Mon/Video Jukebox
Tue/Hitler's Master Race . . . The Mad Dream of the SS

12 **NOON**
2 Tattletales
4 Doctors
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Thu/**Movie:** Steel
Mon/**Movie:** From Hell to Victory
Tue/**Movie:** Salem's Lot
S Wed,Mon/**Movie:** The Fan
Thu/**Movie:** Willie and Phil

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Tic Tac Dough
11 700 Club
H Wed/That Man in the White House: F.D.R.
Wed/**Movie:** The Americanization of Emily
Fri/**Movie:** A Force of One
S Fri/Fractured Flickers
Tue/**Movie:** Brubaker

1:30
5 Love American Style
9 Pitfall

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Bullseye
11 Odd Couple
H Thu/Melissa Manchester in Concert
Mon/Time Was . . . the '60s
Tue/**Movie:** The Strange Death of the Desert Fox
S Wed,Fri,Mon/ Aerobicize
Thu/**Movie:** The Americanization of Emily

2:30
2 Capitol
5 Bewitched
9 Match Game
11 Magic Garden
H Fri/The Strange Death of the Desert Fox
Tue/**Movie:** Cardiac Arrest
S Wed/**Movie:** The Glass Bottom Boat
Fri/**Movie:** Mulefeathers
Mon/**Movie:** Resurrection

3:00
2 Guiding Light
4 CHiPs
5 Get Smart
7 General Hospital
9 Bonanza
11 Krofft Superstars
21 Lilias, Yoga and You
H Wed/**Movie:** The Four Seasons
Thu/**Movie:** Take This Job and Shove It
Fri/**Movie:** Salem's Lot
Mon/**Movie:** Steel

3:30
5 Brady Bunch
11 Tom and Jerry
21 Villa Alegre
S Tue/Lola Falana

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Little Rascals
7 Edge of Night
9 Wed/**Movie:** The Family (1973). Telly Savalas, Charles Bronson. Mediocre, Italian-made thriller about organized crime.
Thu/**Movie:** Chino (1973). Charles Bronson, Jill Ireland. Bronson is a half-breed farmer in the Old West.
Fri/**Movie:** The Valachi Papers (1972). Charles Bronson, Lino Ventura. Bronson gives a memorable performance as the mob member who exposes all.
Mon/**Movie:** Confessions of a Police Captain (1972). Martin Balsam, Franco Nero. A police commissioner takes justice into his own hands. An unusual approach; so-so.
Tue/**Movie:** Madigan (1968). Richard Widmark, Henry Fonda. Excellent Don Siegal police drama with a great cast and the exciting feel of New York locations.
11 Scooby Doo
13 Sesame Street
21 Wed,Thu,Mon,Tue/ Over Easy
Fri/Women's Digest
H Tue/**Movie:** Carbon Copy
S Thu/Jonathan Winters with John Davidson
Fri/**Movie:** Spaceketeers

4:30
4 Dark Shadows
5 What's Happening
7 People's Court
11 Good Times
21 Electric Company
S Wed,Mon/**Movie:** Toby and the Koala
Thu/**Movie:** Bugs Bunny
Tue/**Movie:** Invaders from the Deep

5:00
2 **4** **7** News
5 Bionic Woman
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
21 Sesame Street
H Wed/Brendon Chase: Gone to Ground
Thu/Video Jukebox
Fri/Brendon Chase-The Getaway
Mon/Brendon Chase-The Planet

5:30
H Wed/**Movie:** Young and Free
Thu/**Movie:** The Apple Dumpling Gang Rides Again
Fri/Brendon Chase-Gone to Ground
Mon/Video Jukebox
Tue/On Vacation With Mickey Mouse and Friends

Evening, May 12-14 and 17-18

Wed., May 12

6:00
2 **4** **7** News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 New Voice
31 Brooklyn College Presents
S **Movie:** My Bodyguard

6:30
11 Barney Miller
13 N.J. Nightly News
21 Motorweek
31 City Comment

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice
H On Vacation With Mickey Mouse and Friends

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Up and Coming

8:00
2 Incredible Hulk
4 Real People
5 PM Magazine
7 Greatest American Hero
9 **Movie:** Ten Thousand Bedrooms (1957). Dean Martin, Anna Maria Alberghetti.
11 **Movie:** Hunters Are for Killing (1970). Burt Reynolds, Melvyn Douglas. Original drama about an ex-con who returns to claim an inheritance.
13 Media Probes
21 Murder Most English
31 Sharing the Dream
H **Movie:** Melvin and Howard
S Bizarre
W **Movie:** First Family

8:30
5 Carol Burnett
11 Placido Domingo: The Tenor, the Teacher
13 Mt. St. Helens: Why They Die
S Laff-a-Thon

9:00
2 **TV Movie:** Eleanor, First Lady of the World (1982) Jean Stapleton, E.G. Marshall, Gail Strickland. Mrs. Roosevelt's search for her own happiness after the death of her husband.
4 Facts of Life
5 Merv Show
7 Fall Guy

⓫ Kennedy Center Tonight: Firebird by The Dance Theatre of Harlem. Dancers include Stephanie Dabney, Lorraine Graves and Donald Williams.
⓭ Hillary's Challenge: Race to the Sky
㉑ Alfred Hitchcock
㉛ Humanities Through the Arts
🅢 Gallagher: An Uncensored Evening
🅤 **Movie:** Mean Streets

9:30
❹ Teachers Only
㉑ Doctor in the House
㉛ American Story

10:00
❹ Quincy
❺ ⓫ News
❼ It's Not Easy Being Me - The Rodney Dangerfield Show
❾ **Soccer:** Cosmos vs. San Diego
⓭ Nana: Nana: The Courtesan.
㉑ More of that Nashville Music
㉛ Japan: Living/Changing Tradition
🅗 **Movie:** An Eye for an Eye
🅢 **Movie:** Blood Barrier

10:30
⓫ News
㉛ With Ossie & Ruby
🅦 **Movie:** Graduation Day

11:00
❷ ❹ ❼ News
❺ M*A*S*H
⓫ Honeymooners
⓭ Dick Cavett
㉑ L.I. Newsview
㉛ Humanities Through the Arts
🅤 **Movie:** Who's That Knocking?

11:30
❷ **Movie:** Portrait of an Escort (1980). Susan Anspach, Tony Bill. A divorced woman trying to make ends meet is lured into a job as a professional escort.
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
⓫ Saturday Night
⓭ Masterpiece Theatre: Love in a A Cold Climate
㉑ Captioned News
㉛ American Story
🅢 **Movie:** The Fan

11:45
🅗 **Movie:** The Four Seasons

12 MIDNIGHT
❼ Love Boat
❾ Music World
㉑ Latenight
㉛ Japan: Living/Changing Tradition

12:15
🅦 **Movie:** American Pop

12:30
❹ Late Night with David Letterman
❺ Get Smart
❾ **Movie:** Passage West (1951). John Payne, Dennis O'Keefe. Outlaws join a group of God-fearing Western pioneers. So-so.
⓫ Star Trek
㉛ Understanding Human Behavior

1:00
❺ Rat Patrol

1:10
❼ **Movie:** Phone Call From a Stranger (1952). Gary Merrill, Shelley Winters.

1:15
🅢 **Movie:** Pick-Up Summer

1:30
❹ Here's Lucy
❺ Love American Style
⓫ News

1:35
🅗 **Movie:** Caveman

2:00
❹ Mary Tyler Moore
❺ **Movie:** Showdown at Boot Hill (1958). Charles Bronson, Robert Hutton. Bronson is a Western bounty hunter.
❾ Joe Franklin
⓫ **Movie:** The Thrill of It All (1963). Doris Day, James Garner. Surprisingly funny satire of TV commercial production.

2:05
❷ **Movie:** It's Good to be Alive (1974). Paul Winfield, Ruby Dee, Lou Gossett. The story of Roy Campanella.

2:30
❹ Millionaire

3:00
❾ **Movie:** On the Threshold of Space (1956). Guy Madison, Dean Jagger. No-big-deal sci-fi gadgetry.
🅢 **Movie:** Blood Barrier

3:05
❼ News

3:10
🅗 **Movie:** The Americanization of Emily

4:00
⓫ Hazel

4:06
❷ **Movie:** Tarot (1969). William Shatner, Luther Adler, Jose Ferrer. Glenn Howard steps into the strange world of the occult.

4:30
⓫ Abbott and Costello
🅢 Gallagher: An Uncensored Evening

5:00
⓫ Biography

5:05
🅗 What on Earth?

5:30
❾ Morning Stretch
⓫ Black Conversations

5:45
🅗 The Strange Death of the Desert Fox

Thu., May 13

6:00
❷ ❹ ❼ News
❺ Charlie's Angels
❾ Hawaii Five-0
⓫ Happy Days Again
⓭ Dick Cavett
㉑ New Voice
㉛ N.Y.U. Broadcast Lab
🅗 **Movie:** Young and Free
🅢 **Movie:** Resurrection

6:30
⓫ Barney Miller
⓭ Nightly News
㉑ Sport Fishing
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ You Asked For It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Righteous Apples

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Where Were You?
❾ **Baseball:** Mets vs. Dodgers
⓫ News
⓭ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ Tony Brown's Journal
🅗 Race for the Pennant-Special Edition: The Rookies

8:00
❷ Magnum, P.I.
❹ Fame
❺ PM Magazine
❼ No Soap, Radio
⓫ **Movie:** The Green Berets (1967). John Wayne, David Janssen. This fascist clinker should be a symbol of America's shame and embarrassment. Part 1
⓭ New York & Co.
㉑ Women's Digest
㉛ To be announced
🅗 **Movie:** Steel
🅢 **Movie:** Terror Train
🅦 Jethro Tull

8:30
❺ Carol Burnett
❼ Mork and Mindy
⓭ Sneak Previews
㉑ Top of the World

9:00
❷ **Special:** The 1982 Miss USA Pageant
❹ Diff'rent Strokes
❺ Merv Show
❼ Barney Miller
⓭ Golden Age of Television: *No Time for Sergeants*. Starring Andy Griffiths.
㉑ Sneak Previews
㉛ It's Everybody's Business
🅤 **Movie:** Happy Birthday to Me
🅦 **Movie:** 9 to 5

9:30
❹ Gimme a Break
❼ Taxi
㉑ Media Probes
㉛ Contemporary Health Issues

10:00
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
⓭ Nana: The Victim
㉑ Matters of Life and Death
㉛ American Government Survey
🅗 **Movie:** Savage Harvest
🅢 Bizarre

10:30
❾ Entertainment Tonight
⓫ News
⓭ Tony Brown's Journal
㉛ It's Everybody's Business
🅢 Jonathan Winters with John Davidson

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Benny Hill
⓫ Honeymooners
⓭ Dick Cavett
㉑ L.I. Newsview
㉛ Contemporary Health Issues
🅢 **Movie:** The Black Hole
🅤 **Movie:** Happy Birthday to Me
🅦 Great Moments in Baseball

11:30
❷ Quincy
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Racing from Roosevelt
⓫ Saturday Night
⓭ American Playhouse: Oppenheimer
㉑ Captioned News
㉛ American Government Survey
🅗 **Movie:** Take This Job and Shove It.

12 MIDNIGHT
❼ Vegas
❾ **Movie:** Road to Salina (1968). Robert Walker, Rita Hayworth. An odd, erotic story of a drifter and the female occupants of a desert restaurant-gas station.
㉑ Latenight

12:30
❷ McMillan & Wife
❹ Late Night with David Letterman
❺ Get Smart
⓫ Star Trek
🅦 **Movie:** Fritz the Cat

12:45
🅢 **Movie:** The Attic

1:00
❺ Rat Patrol

1:10
❼ **Movie:** Satan Never Sleeps (1962). William Holden, Clifton Webb.
🅗 **Movie:** Death Hunt

1:30
❹ Here's Lucy
❺ Love American Style
⓫ News

2:00
❹ Mary Tyler Moore
❺ **Movie:** Mask of Diljon (1946). Erich von Stroheim, Jeanne Bates. A master hypnotist gets involved in murder.
❾ Joe Franklin
⓫ **Movie:** That Funny Feeling (1965). Sandra Dee, Bobby Darin. Mindless and bland sex comedy.

2:20
🅢 **Movie:** H.O.T.S.

2:30
❷ **Movie:** Where Have All the People Gone? (1974). Peter Graves, George O'Hanlon Jr.
❹ Millionaire

2:50
🅗 With a Touch of Burlesque

3:00
❾ **Movie:** Dear Murderer (1947). Eric Portman, Greta Garbo. A businessman thinks up the perfect murder but it backfires.

3:15
🅢 **Movie:** The Fan

3:40
❼ News

3:50
🅗 **Movie:** Savage Harvest

3:59
❷ **Movie:** Twin Detectives (1976). Jim Hager, Jon Hager, Lillian Gish.

4:00
⓫ Hazel
🅢 **Movie:** Terror Train

4:30
⓫ Abbott and Costello

5:00
⓫ Biography

5:20
🅗 Melissa Manchester in Concert

5:30
❾ Morning Stretch
⓫ Open Mind

5:40
🅢 **Movie:** The Americanization of Emily

Fri., May 14

6:00
❷ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Happy Days Again
⓭ Dick Cavett
㉑ New Voice
㉛ Brooklyn Magazine
🅗 **Movie:** The Mysterious Stranger
🅢 **Movie:** The Four Seasons

6:30
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Old Houseworks
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❼ News
❺ M*A*S*H
❾ You Asked For It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ From Jumpstreet
🅤 **Movie:** The Hand

7:30
❷ *In Search of.* Hiroshima Survivors
❹ Family Feud
❺ All in the Family
❼ That's Hollywood
❾ Entertainment Tonight
⓫ News
⓭ MacNeil/Lehrer Report
㉑ L.I. Newsview
㉛ South by Northwest
🅗 Hitler's Master Race. . . The Mad Dream of the SS

8:00
❷ Dukes of Hazzard
❹ Jokebook
❺ PM Magazine
❼ Benson
❾ **Baseball:** Mets vs Dodgers
⓫ **Movie:** The Green Berets (1967). Part II. (see May 13, 8 p.m.).
⓭ Washington Week in Review
㉑ In Performance at the White House: Merle Haggard
㉛ Sharing the Dream
🅗 On Location: Robert Klein at Yale
🅢 **Movie:** The Electric Horseman
🅦 **Movie:** Mon Oncle D'Amerique

8:30
❹ Chicago Story
❺ Carol Burnett
❼ Maggie
⓭ Wall $treet Week
㉛ To be announced

9:00
❷ Dallas
❺ Merv Show
❼ World Welterweight Championship - Sugar Ray Leonard vs. Roger Stafford
⓭ Creativity with Bill Moyers
㉑ **Movie:** Thin Ice (1938). Tyrone Power, Sonja Henie.
🅤 **Movie:** Tess

9:30
⓫ News
⓭ Traveling Hopefully
🅗 **Movie:** Escape From New York

10:00
❷ Nurse
❹ McClain's Law
❺ ⓫ News
❾ N.Y. Report
⓭ The American City
🅢 **Movie:** Brubaker

10:30
⓫ **Baseball:** Yankees vs. Oakland A's
⓭ Matters of Life and Death
㉑ Images of Indians
🅦 **Movie:** The Four Seasons

10:40
❾ Kiner's Korner

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Benny Hill
⓭ Dick Cavett
㉑ L.I. Newsview

11:30
❷ **Basketball:** NBA Playoff
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Ironside
⓭ Golden Age of Television: No Time for Sergeants. Starring Andy Griffiths.
㉑ Captioned News
🅗 **Movie:** The Fan

12 MIDNIGHT
❼ Fridays
㉑ Latenight
🅤 **Movie:** Blood on the Sun

12:15
🅢 **Movie:** The Four Seasons

12:30
❹ SCTV Network
❺ America's Top Ten
❾ **Movie:** Unknown World (1951). Bruce Kellogg, Marilyn Nash. Burrowing to the center of the Earth.
⓭ Superstar Profile: Gregory Peck
🅦 **Movie:** The Bitch

1:00
❺ Sha Na Na
❾ Twilight Zone

1:05
🅗 Twenty-Five Years of Jerry Lee - A Celebration

1:30
❺ Love American Style
❼ **Movie:** Where It's At (1969). David Janssen, Rosemary Forsyth, Brenda Vaccaro. The ivy league son of ruthless Las Vegas club owner becomes hardened after he enters his father's business.
⓫ News
🅤 **Movie:** I Hate Blondes

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

2:00
2 **TV Movie:** The Call of the Wild (1976). John Beck, Bernard Fresson. Jack London's story about gold prospectors in Alaska.
4 Mary Tyler Moore
5 **Movie:** Copacabana (1947). Groucho Marx, Carmen Miranda. A good cast wasted in a bad musical.
9 Joe Franklin
11 **Movie:** The Night Walker (1965). Barbara Stanwyck, Robert Taylor. Compelling, well-acted psychological thriller.
W **Movie:** Final Exam

2:05
H **Movie:** The Hand
S **Movie:** The Blues Brothers

2:30
4 Millionaire

3:00
9 **Movie:** The Tuttles of Tahiti (1942). Charles Laughton, Jon Hall. An interesting story of a beachcomber family.

3:20
7 News

3:50
H Hallelujah Hollywood

3:55
2 **Movie:** Aloha Means Goodbye (1974). Sally Struthers, James Franciscus.

4:00
11 Hazel

4:20
S **Movie:** The Electric Horseman

4:30
11 Abbott and Costello

4:45
H **Movie:** A Force of One
S **Movie:** Bugs Bunny

5:00
11 Best of Groucho

5:30
5 Underdog
11 Biography

5:35
9 **Movie:** The Lost Patrol (1934). Victor McLaglen, Boris Karloff. A vivid, lovingly made John Ford film about a patrol of British soldiers lost in the Middle Eastern desert.

Mon., May 17

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 New Voice
31 All About TV
H **Movie:** The Apple Dumpling Gang Rides Again
S The Last of the Caddoes

6:30
11 Barney Miller
13 N.J. Nightly News
21 Woodwright's Shop
31 City Comment
S **Movie:** The Gin Game

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked for It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Rebop

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 When Havoc Struck
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview

8:00
2 Puff and the Incredible Mister Nobody
4 Little House on the Prairie
5 PM Magazine
7 **TV Movie:** The Concorde... Airport '79 (1979). Robert Wagner, Alain Delon, Susan Blakely.
9 Hollywood
11 Odd Couple
13 Annie's Debut!
21 The Day After Trinity: J. Robert Oppenheimer and the Atomic Bomb
H **Movie:** Beyond the Reef
S **Movie:** Dog Day Afternoon
W **Movie:** American Pop

8:30
2 Report to Murphy
5 Carol Burnett
11 **Baseball:** Yankees vs. Kansas City
31 Afro-American Perspectives

9:00
2 M*A*S*H
4 **Special:** Marco Polo. Part II (see Sun, 8 p.m.).
5 Merv Show
9 **Movie:** The Bad and the Beautiful (1952). Lana Turner, Kirk Douglas. An intriguing, inside-Hollywood melodrama directed by Vincente Minnelli with a great cast.
13 Shakespeare Plays: Troilus and Cressida
31 Humanities Through the Arts
U **Movie:** Tess

9:30
21 Thinking Twice About Nuclear War
31 American Story
H **Movie:** From Hell to Victory

10:00
2 Lou Grant
5 News
31 Japan: Living/Changing Tradition
W **Movie:** Thief

10:05
S **Movie:** Pick-Up Summer

10:30
21 California Dreams
31 Understanding Human Behavior

11:00
2 4 7 11 News
5 M*A*S*H
21 L.I. Newsview
31 Humanities Through the Arts

11:30
2 Quincy
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 Ironside
11 News
21 Captioned News
31 American Story
H **Movie:** The Dogs of War

11:45
S **Movie:** The Fan

12 MIDNIGHT
7 **TV Movie:** Final Chapter: Walking Tall (1977). Bo Svenson.
11 Saturday Night
13 Dick Cavett
21 Latenight
31 Japan: Living/Changing Tradition
U **Movie:** I Hate Blondes

12:15
W **Movie:** Caveman

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** Wild Harvest (1961). Dolores Faith, Dean Fredericks. Unionbuilding among the California grape pickers.
13 Superstar Profile: Dudley Moore

12:40
2 Columbo

1:00
5 Rat Patrol
9 Twilight Zone

1:15
H **Movie:** Network

1:20
S Best of What's Up America

1:30
4 Here's Lucy
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 Best of Midday
9 Joe Franklin
11 **Movie:** I'd Rather Be Rich (1964). Sandra Dee, Robert Goulet. Airhead comedy about a young heiress and a false fiance.

2:15
2 **Movie:** The Art of Crime (1975). Ron Liebman, Jill Clayburgh.

2:30
4 Millionaire
7 **Movie:** Jarrett (1973). Glenn Ford, Anthony Quayle.

2:50
S **Movie:** Dog Day Afternoon

3:00
9 **Movie:** Those Redheads From Seattle (1953). Gene Barry, Agnes Moorehead. Amusingly awful musical about Alaska Gold Rush days.

3:20
5 Off The Set
H With a Touch of Burlesque

3:44
2 **Movie:** Incident in Berlin (1968). Kevin McCarthy, Geraldine Brooks, Gene Barry.

4:00
7 News
11 Hazel

4:20
H **Movie:** Melvin and Howard

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
11 Focus: New Jersey

Tue., May 18

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 New Voice
31 Women: NY Edition
S Jonathan Winters With George Kennedy

6:30
11 Barney Miller
13 N.J. Nightly News
21 Victory Garden
31 City Comment
H **Movie:** Charlie, the Lonesome Cougar. Part I.
S **Movie:** All the Fine Young Cannibals

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Omni
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Comments
H The Strange Death of The Desert Fox

8:00
2 Book of Lists
4 Bret Maverick
5 PM Magazine
7 Happy Days
9 **Movie:** The Kremlin Letter (1970). Bibi Andersson, Richard Boone. This espionage thriller with great talent potential is complex to the point of opacity.
11 Odd Couple
13 Masterpiece Theatre: Danger UXB
21 Great Performances: Paul Taylor/Two Landmark Dances
31 With Ossie and Ruby
H **Movie:** ffolkes
S **Movie:** American Gigolo
W **Movie:** Mister Buddwing

8:30
5 Carol Burnett
7 Laverne & Shirley
11 **Baseball:** Yankees vs. Kansas City
31 Tony Brown's Journal

9:00
2 **TV Movie:** Fallen Angel (1981). Melinda Dillon, Dana Hill, Richard Masur.
4 **Special:** Marco Polo. Part III (see Sun, 8 p.m.).
5 Merv Show

7 Best of Three's Company
13 American Playhouse: Oppenheimer
21 Masterpiece Theatre: Love in a Cold Climate
31 It's Everybody's Business
U **Movie:** The Hand

9:30
31 Contemporary Health Issues

9:45
W **Movie:** Adam & Evelyn

10:00
5 News
7 Hart to Hart
13 Profiles in American Art: John Clymer
21 L.I. Speakout
31 American Government Survey
H **Movie:** Caveman
S Romance: Love at the Crossroads

10:30
9 Newark and Reality
13 With Ossie & Ruby
31 It's Everybody's Business
H Race for the Pennant - Special Edition: The Rookies
S Laff-a-Thon

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
S **Movie:** Brubaker
U **Movie:** Who's That Knocking?

11:30
2 Alice
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Maude
11 News
13 Nana: The Courtesan

21 Captioned News
31 American Government Survey
W **Movie:** Woman in the Night

12 MIDNIGHT
2 WKRP In Cincinnati
7 Fantasy Island
9 Racing from Roosevelt
11 Saturday Night
13 Nana: The Victim
21 Latenight
H **Movie:** An Eye for an Eye

12:30
2 McCloud
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** My Forbidden Past (1951). Ava Gardner, Robert Mitchum. A melodrama that proves money can't buy you love.
11 Star Trek

1:00
5 Rat Patrol
9 Persuaders
11 Twilight Zone
S **Movie:** Starting Over

1:10
7 **Movie:** Good Morning, Miss Dove (1955). Jennifer Jones, Robert Stack.

1:15
S **Movie:** Massacre at Central High

1:30
4 Here's Lucy
5 Love American Style
11 News

1:45
H **Movie:** The Haunting of Julia

2:00
4 Mary Tyler Moore
5 **Movie:** Letter From an Unknown Woman (1948). Joan Fontaine, Louis Jourdan. Max Ophuls's powerfully moving story of a woman's lifelong, unrequited love, exquisitely told.
9 Joe Franklin
11 **Movie:** Companions in Nightmare (1967). Melvyn Douglas, Anne Baxter. Group therapy goes haywire.

2:04
2 **Movie:** Limbo (1972). Kate Jackson, Stuart Margolin. Story of the strain and torment suffered by the wives of soldiers known missing in Vietnam.

2:30
4 Millionaire

2:45
S **Movie:** Blood Barrier

3:00
9 **Movie:** Don't Push, I'll Charge When I'm Ready (1969). Enzo Cerusico, Sue Lyon. WW2 comedy about an Italian POW in the U.S.

3:15
7 News

3:25
H **Movie:** Excalibur

4:00
11 Hazel

4:15
S Lola Falana

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
S Laff-a-Thon

5:30
11 Suburban Closeup

Weekend, May 15-16

Sat., May 15

6:00
5 Patterns For Living
11 Barbapapa

6:20
S **Movie:** Spaceketeers

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Tom and Jerry
H **Movie:** Carbon Copy

7:00
2 Patchwork Family
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Villa Alegre
5 Encore News
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons

8:00
2 Popeye and Olive
4 Flintstones
5 Car Care Central
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H Race for the Pennant - *Special Edition: The* Rookies
S **Movie:** Julia

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Hot Shots (1956). The Bowery Boys get mixed up in a faked kidnapping. a robbery.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre
H **Movie:** Caveman

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
7 Laverne & Shirley
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real
H **Movie:** The Outlaw Josie Wales

9:40
5 **Movie:** Sherlock Holmes and the Spider Woman (1944). Basil Rathbone, Nigel Bruce. Holmes sniffs out some deadly spiders at their source.

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
31 Sonrisas
H **Movie:** Touched by Love
S **Movie:** ffolkes

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 Great Movie Cowboys
11 Hee Haw
13 Special
31 Humanities Through the Arts

11:30
2 Blackstar
7 Heathcliff & Marmaduke

12 NOON
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
9 NASL Soccer Kicks
11 **Tennis:** World Championship
13 This Old House
21 Motor Week
31 *American Story*
H Race for the Pennant - Special Edition: The Rookies
S **Movie:** My Bodyguard

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
9 Greatest Sports Legends
13 Presente
21 Woodwright's Shop
H **Movie:** The Americanization of Emily

1:00
2 Kwicky Koala
4 Going Along
5 Sha Na Na
9 **Movie:** Adios, Amigo (1976). Richard Pryor, Fred Williamson. Pleasant attempt at Western charm. Pryor plays a con man
11 Robin Hood
13 Checking It Out
21 Vic Braden's Tennis For The Future
31 Japan: Living/ Changing Tradition
W **Movie:** El Diablo Rides

1:05
H Twenty-Five Years *of* Jerry Lee - A Celebration

1:30
2 30 Minutes
4 Baseball Bunch
5 Brady Bunch
7 News Conference
11 World of Survival
13 To be announced
21 Natural History Of A Sunbeam

2:00
2 Public Hearing
4 **Baseball:** Boston vs. Kansas City
5 Big Valley
7 Sports Afield
11 **Movie:** Blondie on a Budget (1940). Penny Singleton, Arthur Lake. Dagwood asks an old girlfriend to help him out.
13 South Bronx/Work in Progress
21 Up & Coming
31 Understanding Human Behavior
S **Movie:** The Glass Bottom Boat

2:05
H **Movie:** The Hand

2:30
2 **Basketball:** NBA Playoff
7 Sugar Ray Leonard's Golden Gloves
21 Righteous Apples
H **Movie:** ffolkes

3:00
5 **Movie:** Five Masters of Death (1979). Martial arts mayhem.
9 **Movie:** John Goldfarb, Please Come Home (1965). Shirley MacLaine, Peter Ustinov. An Arab sheik owns a football team and wants it to beat Notre Dame.
13 Golden Age of Television: No Time for Sergeants. Starring Andy Griffiths.
21 Sports America
31 It's Everybody's Business

3:30
7 Safari to Adventure
11 This Week in Baseball

3:50
H Hallelujah Hollywood

4:00
7 Wide World *of* Sports
11 Sanford and Son
13 American Playhouse: Oppenheimer
21 Portraits *in* Pastel
31 Contemporary Health Issues
S Jonathan Winters with John Davidson

4:10
9 Kiner's Korner

4:30
11 Good Times
21 Antiques XI
H **Movie:** Cardiac Arrest
S Lola Falana

5:00
2 **Golf:** Colonial National Invitation
4 Journey to Adventure
5 *Mission Impossible*
7 **Racing:** The Preakness Stakes
9 Outer Limits
11 White Shadow
13 *America's Black* Forum
21 Last Chance Garage
31 American Government Survey
W **Movie:** Force Five: Grandizer

5:30
4 Pop Goes the Country
13 Open Mind
21 Quilting
S Short Picks

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
7 Wide World of Sports
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 European Television
H **Movie:** Touched by Love
S **Movie:** ffolkes

6:30
2 4 News
9 Wild *Kingdom*
21 Guitar with Frederick Noad
31 Lawmakers

7:00
2 7 News
4 Prime of Your Life
5 6 Million $ Man
9 Chronicle
11 Dance Fever
13 Inside Albany
11 This Week in Baseball
21 Washington Mainstream
31 Righteous Apples
W **Movie:** Black Girl

7:30
2 2 On The Town
4 Family Feud
7 **Special:** I'd Rather Be Dead. A documentary examining teenage suicides.
9 **Baseball:** Mets vs. Dodgers
11 Solid Gold
13 Lawmakers
21 Inside Albany
31 Up and Coming
S A Coutry Music Tribute to Kitty Wells

8:00
2 Walt Disney
4 Harper Valley
5 **Movie:** *Kiss Me* Deadly (1955). Ralph Meeker, Paul Stewart. Terrific version of Mickey Spillane's Mike *Hammer murder* mystery.
7 Love Boat
13 Ireland: A Television History
21 All Creatures Great and Small
31 Parchman Trials
H **Movie:** Carbon Copy

8:30
4 One of the Boys
11 Sonny & Cher Comedy Hour
31 *In* Search of Roots

9:00
2 **TV Movie:** The Wild and the Free (1981), Granville Van Dusen, Linda Gray. A movie about two scientists and their chimpanzees.
4 Barbara Mandrell
7 Love Boat
13 Broadway Plays Washington! Kennedy Center Tonight
21 Great Performances: Schubert's Mass #6 *in* E-Flat Major
31 Brooklyn Magazine
S **Movie:** My Bodyguard
U **Movie:** Who's That Knocking?
W **Movie:** The Hand

9:30
11 Tales of the Unexpected
31 N.Y.U. Broadcast Lab
H **Movie:** Caveman

10:00
4 NBC Magazine
5 11 News
7 Fantasy Island
21 Jazz at the Maintenance Shop: Bill Evans Trio
31 The Beaux Arts Trio at 25

10:10
9 Kiner's Korner

10:30
5 Black News
9 Agronsky and Co.
11 Focus: New Jersey

11:00
2 4 7 News
5 **Movie:** The Mechanic (1972). Charles Bronson, *Jan-Michael* Vincent. Above average espionage story about a student who must kill his teacher.
9 Paul Hogan
11 Odd Couple
H **Movie:** An Eye for an Eye
S Bizarre

- U **Movie:** The Hand
- W **Movie:** The Return of the Secaucus Seven

11:15
- 7 News

11:30
- 4 Saturday Night Live
- 9 Harness Racing from Roosevelt
- 11 Street of San Francisco
- S **Movie:** Blood Barrier

11:45
- 2 Sportspeople
- 7 **Movie:** The Seven Percent Solution (1975). Alan Arkin, Vanessa Redgrave, Robert Duvall.

12 MIDNIGHT
- 2 **Movie:** Play Misty for Me (1971). Clint Eastwood, Jessica Walter. A disc jockey meets up with a psychopathic fan.
- 9 Championship Wrestling
- 13 To the Manor Born

12:30
- 11 Twilight Zone
- 13 Dick Cavett

12:45
- H **Movie:** The Haunting of Julia

1:00
- 4 Kenny Everett Video
- 9 **Movie:** The Night Evelyn Came Out of the Grave (1971). Erica Blanc, Anthony Steffen. Horror on a haunted estate.
- S **Movie:** All That Jazz
- U **Movie:** Naughty Girls on the Loose
- W **Movie:** Jack and Jill

1:05
- 5 **Movie:** Sheila Levine Is Dead and Living in New York (1975). Jeannie Berlin, Roy Scheider. Dull and ineptly made comedy about a young woman out to catch a husband.

1:30
- 4 Rock Concert
- 11 News

1:55
- 7 **Movie:** Try to Catch a Saint (1975). Susan Clark, Vera Miles.
- H **Movie:** Hard Country

2:00
- 11 **Movie:** The Rare Breed (1964). James Stewart, Maureen O'Hara. A British woman introduces the Hereford bull to the U.S.

2:09
- 2 **Movie:** Armored Command (1961). Howard Keel, Tina Louise.

2:15
- W **Movie:** Billy Boy

2:25
- H **Movie:** The Dogs of War

3:00
- 4 Mary Tyler Moore
- 9 **Movie:** The Man From the Diner's Club (1963). Danny Kaye, Cara Williams. Kaye is an innocent mixed up with mobsters. Unfunny comedy.

3:15
- S Lola Falana

3:30
- 4 News

3:50
- 7 News

4:00
- 11 Hazel

4:08
- 2 **Movie:** Fer-de-Lance (1974). David Janssen, Hope Lange.

4:10
- H **Movie:** Terror Train

4:15
- S Jonathan Winters with John Davidson

4:30
- 11 Abbott and Costello

4:45
- S Bizarre

5:00
- 11 Best of Groucho

5:30
- 9 Public Affairs
- 11 Biography

5:45
- S Kitty Wells

5:50
- H Video Jukebox

Sun., May 16

6:00
- 9 Straight Talk
- 11 I Dream of Jeannie

6:30
- 4 Arts of Asia
- 7 News
- 11 Christopher Closeup
- H **Movie:** Salem's Lot

6:45
- 11 Davey and Goliath

7:00
- 2 Mighty Mouse/ Heckle & Jeckle
- 4 Rebop
- 5 Kenneth Copeland
- 7 Faith for Today
- 9 Church Growth International
- 11 Robert H. Schuller
- 13 Sesame Street

7:30
- 2 Drak Pack
- 4 Carrascolendas
- 7 This Is The Life
- 9 Viewpoint on Nutrition

8:00
- 2 Mr. Moon's Magic Circus
- 4 Twice A Woman
- 5 Jimmy Swaggart
- 7 Christopher Closeup
- 9 Nine on N.J.
- 11 Frederick K. Price
- S **Movie:** Spaceketeers

8:30
- 2 Way to Go
- 4 Here's Lucy
- 7 Insight
- 9 Day of Discovery
- H **Movie:** The Outlaw Josey Wales

9:00
- 2 Sunday Morning
- 4 Here's Lucy
- 5 Wonderama
- 7 Today's Black Woman
- 9 Oral Roberts
- 11 Old Time Gospel Hour
- 13 Mister Rogers' Neighborhood
- 31 American Government Survey

9:30
- 4 Mary Tyler Moore
- 7 Page Seven
- 9 Point of View
- 13 Wall $treet Week

10:00
- 4 Positively Black
- 5 Wonder Woman
- 7 We're Movin
- 9 Mass
- 11 Doctor Snuggles
- 13 New Jersey Show
- 31 Contemporary Health Issues
- S **Movie:** The Black Hole

10:30
- 2 Channel 2 the People
- 4 Visiones
- 7 Kids Are People Too
- 9 That's the Spirit
- 11 Tom and Jerry

11:00
- 2 For Our Times
- 4 First Estate
- 5 **Movie:** Tarzan Escapes (1936). Johnny Weissmuller, Maureen O'Sullivan.
- 9 Music World
- 11 Three Stooges
- 13 Ireland: A Television History
- 31 It's Everybody's Business
- H **Movie:** Young and Free

11:30
- 2 Face the Nation
- 4 Today in New York
- 7 This Week With David Brinkley
- 9 Rex Humbard
- 11 **Movie:** Keep 'Em Flying (1941). Bud Abbott, Lou Costello.

12 NOON
- 2 Newsmakers
- 4 News 4orum
- 9 Robert Schuller
- 13 Soccer Made in Germany
- 21 Victory Garden
- 31 Understanding Human Behavior
- S **Movie:** The Americanization of Emily

12:30
- 2 Public Hearing
- 4 Meet the Press
- 7 Directions
- 21 Old Houseworks
- H Melissa Manchester in Concert

1:00
- 2 **Basketball:** NBA Playoff Doubleheader
- 4 Towards Reconciliation
- 5 **Movie:** Gargoyles (1972). Cornel Wilde, Jennifer Salt.
- 7 Like It Is With Gil Noble
- 9 Outdoor Life
- 11 **Movie:** Starship Invasion (1978). Robert Vaughn, Christopher Lee.
- 13 CBS Documentaries: The World of Charlie Company
- 21 Washington Mainstream
- 31 Japan: Living/ Changing Tradition

1:30
- 9 **Baseball:** Mets vs. Dodgers
- 21 Inside Albany
- H That Man in the White House: F.D.R.

2:00
- 4 A Conversation with Dr. Gerson Cohen
- 7 Amazing World
- 13 Great Performances: The Girls in Their Summer Dresses and Other Stories by Irwin Shaw
- 21 Washington Week in Review
- 31 American Story
- S **Movie:** Thunder of Drums
- W **Movie:** Loophole

2:30
- 5 **Movie:** Butch Cassidy and the Sundance Kid (1969). Paul Newman, Robert Redford.
- 11 **Movie:** Don't Be Afraid of the Dark (1973). Kim Darby, Jim Hutton.

3:00
- 4 NBC Sports: Ringside
- 7 Sportsbeat
- 21 Wall $treet Week
- 7 Sportsbeat
- 21 Soccer Made in Germany
- 31 Humanities Through the Arts

3:15
- 5 **Movie:** Death at Love House (1975). Robert Wagner, Kate Jackson. A Beverly Hills horror story that doesn't make it despite the atmosphere.

3:30
- 2 **Golf:** Colonial National Invitation
- 7 American Sportsman
- H **Movie:** Salem's Lot

4:00
- 4 SportsWorld
- 13 New York & Co.
- 21 Matinee at the Bijou
- 31 Washington Week in Review
- S **Movie:** A Conflict of Interest
- W **Movie:** Touched by Love

4:10
- 9 Kiner's Korner

4:30
- 7 Wide World of Sports
- 9 Music World
- 11 **Baseball:** Yankees vs. Oakland
- 13 Tony Brown's Journal
- 31 Wall $treet week

5:00
- 5 Starsky & Hutch
- 9 Hardy Boys
- 13 Creativity With Bill Moyers
- 31 Saudi Arabia

5:30
- 13 Firing Line
- 21 Checking It Out
- H **Movie:** The Outlaw Josey Wales

5:45
- W **Movie:** The Earthling

6:00
- 2 4 7 News
- 5 **Movie:** The Good, the Bad, and the Ugly (1968). Clint Eastwood, Eli Wallach.
- 9 Children of War
- 21 Lord Mountbatten: A Man For The Century
- 31 All About TV
- S **Movie:** The Americanization of Emily

6:30
- 2 4 7 News
- 13 Shock of the New
- 31 Brooklyn Magazine

7:00
- 2 60 Minutes
- 4 Father Murphy
- 7 Counterattack: Crime in America
- 9 Entertainment This Week
- 11 Solid Gold
- 21 Last Chance Garage
- 31 Were You There

7:30
- 13 21 Numero Uno
- 31 Tony Brown's Journal
- W Marvin Hamlisch

8:00
- 2 Archie Bunker's Place
- 4 **Special:** Marco Polo. A four-part mini-series about the 13th century Venetian who traveled to the court of China's Kublai Khan. Starring Ken Marshall, Burt Lancaster, Sir John Gielgud, Anne Bancroft and John Houseman. Part I.
- 5 **Special:** Jacques Cousteau: Beneath the Frozen World
- 7 Hollywood: The Gift of Laughter
- 9 Straight Talk
- 11 Kung Fu
- 13 Nova
- 21 The Music of Man
- 31 South Africa: The White Laager
- H **Movie:** The Legend of the Lone Ranger
- S **Movie:** The Country Girl

8:30
- 2 One Day at a Time
- W **Movie:** Modern Romance

9:00
- 2 Alice
- 5 **Special:** Jacques Cousteau: Blizzard at Hope Bay
- 9 It is Written
- 11 Lawrence Welk
- 13 Masterpiece Theatre: Love in a Cold Climate
- 21 **Movie:** The Kennel Murder Case (1933). William Powell, Mary Astor.
- 31 Make a Joyful Noise: First Annual Gospel Awards
- U **Movie:** Mean Streets

9:30
- 2 Jeffersons
- 9 World Tomorrow

10:00
- 2 Trapper John, M.D.
- 5 11 News
- 9 Jimmy Swaggart
- 13 Bennett & Basie Together!
- 31 Genesis I & II
- H **Movie:** The Awakening

10:30
- 5 Sports Extra
- 11 From The Editor's Desk
- S **Movie:** Excalibur
- W **Movie:** Sweet William

11:00
- 4 7 News
- 5 Off the Set
- 9 Morecambe and Wise
- 11 Odd Couple
- U **Movie:** Happy Birthday to Me

11:15
- 2 7 News

11:30
- 5 David Susskind
- 9 An Evening at the Improv
- 11 Streets of San Francisco
- 13 Independent Focus: Women In Arms

11:45
- 2 Sports Update
- 4 **Movie:** Confession of a Lady Cop. Karen Black.
- 7 Sports Special
- H **Movie:** The Hand

12 MIDNIGHT
- 2 Barnaby Jones
- 7 **Movie:** Sex and the Single Girl (1964). Tony Curtis, Natalie Wood, Henry Fonda.

12:15
- 13 A Tribute to Nam June Paik
- W **Movie:** Bobby Jo & the Outlaw

12:30
- 9 **Movie:** Sabra, Death of a Jew (1973). Assaf Dayan, Akim Tamiroff.
- 11 Rookies
- 13 Paik on the Air

1:00
- 2 News
- S **Movie:** Terror Train

1:07
- 2 **Movie:** Hedda (1975). Glenda Jackson, Timothy West.

1:30
- 11 News
- H **Movie:** The Outlaw Josey Wales

1:45
- 4 Mary Tyler Moore

2:00
- 11 It's Your Business

2:15
- 4 Visiones

2:20
- 7 **Movie:** Prudence and the Pill (1968). Deborah Kerr, David Niven.

2:30
- 9 Life of Riley
- 11 **Movie:** The Pride and the Passion (1957). Cary Grant, Frank Sinatra.

2:36
- 2 Newsmakers

2:40
- S Gallagher: An Uncensored Evening

2:45
- 4 First Estate

3:00
- 9 **Movie:** Corvette K-225 (1943). Randolph Scott, Ella Raines.

3:11
- 2 Newsmakers

3:15
- 4 News

3:40
- S **Movie:** The Country Girl

3:41
- 2 Public Hearing

3:50
- H **Movie:** Death Hunt

4:10
- 7 News

4:11
- 2 **Movie:** The Secret Night Caller (1975). Robert Reed, Hope Lange.

4:30
- 11 Abbott and Costello

5:00
- 11 Biography

5:30
- 9 Morning Stretch
- 11 Rangel Report
- H Melissa Manchester in Concert

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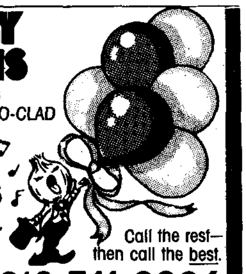

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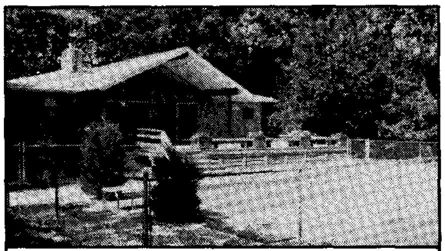

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 446

BY MARY ANN MADDEN

MCHALE BARYSHNIKOV—Ernest Borgnine in *Swan Lake.*
TAKE A. LETTERMAN—stenographer and late-night TV host.
PAC-MAN CROTHERS—actor and video-games enthusiast.

Above, what's what on who's who. Competitors are invited to devise the punned or otherwise mangled name of a well-known person and append thereto a brief description.

Results of Competition 443, in which you were asked for (1) What I should have said, and (2) what I said.

Report: Repeats: 1. Yes. 2. No. 1. I'll take it. 2. The maintenance seems high, I think we'll look further. 1. How old are *you?* 2. 39. 1. Sorry, I'm from out of town. 2. Sure, first you take a left at the second signal . . . 1. Thank you. 2. Really? I got it on sale at this silly shop . . . 1. I've got herpes. 2. Don't you believe that our relationship should be on a higher plane before . . . 1. I'd love to. 2. I'd like to, but since the divorce . . . 1. Here's my wallet. 2. I'm a black belt and . . . 1. From Chicago. 2. You arrived because Mommy and Daddy love each other, and, just like the birdies . . . 1. Competitions? No, never heard of them. 2. Are you kidding? Not only does she have no sense of humor, but she has lousy ideas, no new ones—did you read her book? It's the worst. . . .

First Prizes of two-year subscriptions to "New York" to:

1. "I'm an actor."
2. "I'm the United States ambassador to Mexico."
William H. Harris III, Venice, Calif.
also prize to: Dan Steinbroker, Los Angeles, Calif.

1. "A glass of white wine, please."
2. "I'd like a very dry martini. Check that. Lately I find I can't handle martinis the way I used to—the second one really gets to me. Maybe a margarita. No. Do you have a light scotch? Heavy on the soda and ice. Wait—tell you what—why don't you take the other orders and get back to me later? Thanks a lot."
David I. Warren, Chagrin Falls, Ohio

1. "What's D.E.A. stand for?"
2. "Wanna snort?"
Adam Doyle, Burke, Va.

Runner-up Prizes of one-year subscriptions to "New York" to:

1. "I'm Frank Sinatra."
2. "I've been a puppet, a poet, a pauper, a pawn, and a king. I've been up and down and all around . . ."
Jeff and Heidi Tenzer, N.Y.C.

1. "*Chariots of Fire.*"
2. "*On Golden Pond.*"
John H. Brown, Bloomsburg, Pa.
also prize to: Richard P. Monley, Birmingham, Mich.

1. "Opium."
2. "Well, actually, I'm not wearing any perfume. You probably smell my deodorant. It's called Fresh Scent, but it gets really strong when I start to perspire. I usually buy Unscented, but the store was out of it, so I . . ."
Mary Kathleen Fahey, Dubuque, Iowa

And Honorable Mention to:

1. "Take a hike, bozo."
2. "My doctor says caffeine makes me nervous."
Ginger Lieberman, Philadelphia, Pa.
sp. mention: D. Mamet, Cabot, Vt.

1. "Nice shot."
2. "I don't know. It might have been a little wide, but I was too far away to be sure. Could you see if it was in or out? Perhaps we should play a let. . . ."
Anthony Gray, Closter, N.J.

1. "I'm honored that you'd ask me, Howard, but I'm not yet ready for marriage."
2. "I'm sorry, Howie, but I've always wanted a tall husband."
David English, Somerville, Mass.

1. "Happy anniversary, love."
2. "May 19th? Let me guess. Marc's dental appointment? No, that's next week. Oh, I have it. The car registration. No? Don't tell me, now. How about . . ."
Karen Bracey, Burke, Va.

1. "Harry Lorayne—your memory course worked wonders for me!"
2. "Remember me, Larry?"
Claire Bazinet, Flushing, N.Y.

1. "Actually, I don't read much."
2. "George Eliot! Didn't he write . . ."
Melissa Clarke, Chestertown, Md.

1. "I'd love to, but I'm afraid I've already made plans for that evening."
2. "Gee, I can't. I'd miss *The Love Boat.*"
John and Jan Leary, Chicago, Ill.

1. "Fine, thanks."
2. "Well, since last week I've had this mild pain in my left leg. . . ."
Mrs. Lois Abraham, Marlboro, Mass.

1. "I'm not talking to the press."
2. "You're the only reporter I trust."
Ron Herr, Allison Park, Pa.

1. "Care to dance?"
2. "Dare to cance?"
Marc Doyle, Burke, Va.

1. "No, thank you."
2. "Maybe I'll just try one or two puffs. They say it doesn't affect you the first time. . . ."
Claire C. Avery, Stamford, Conn.

1. "I just wear this get-up to parties for laughs."
2. "Well, yes, I really am a priest, but it's such a nice party, I'd really rather not fight about abortion. . . ."
William J. O'Malley, S.J., Rochester, N.Y.

1. "Jogging, tennis, and backgammon."
2. "Asteroids, Defender, and Pac-Man."
Gregory Greenberg, N.Y.C.

1. "I'll have the moo goo gai pan."
2. "Can you recommend anything?"
Candy Wolfson, Teterboro, N.J.

1. "I live with my parents."
2. "I live alone."
Cassie Tully, Spring Valley, N.Y.

1. "A recent Zinfandel, please."
2. "Chateau Petrus, 1961, with the entrée."
Jay M. Tischenkel, North Miami, Fla.

1. "Hello, anybody home?"
2. "Yooooooooooodeeeeeeeeloooooooooo-deeeeelaaaaayheeeeeehoooooo!!!"
Ceci Sommers, Detroit, Mich.

1. "Your hair looks nice."
2. "Hey, your hair looks great! What did you do to it? I've never seen it looking better. You should always wear it like that. Wait a minute, is that a wig?"
Patsy Speakman Felmet, Wintersville, Ohio

1. "Play it, Sam."
2. "Play it again, Sam."
Curtis A. Parker, N.Y.C.

1. "Too rich for my blood."
2. "Let's make it interesting. Raise back."
Robert J. McCaddin, Allenhurst, N.J.

1. "I don't have one."
2. "Virgo."
Lee Handler, N.Y.C.

1. "The twin brother of Romulus."
2. "Wasn't he the guy who sang 'Zip-a-Dee-Do-Dah'?"
Katherine Hanley, Woodhaven, N.Y.

1. "Great margarita!"
2. "Yecch—there's salt on this glass."
Kathy Hakim, Flushing, N.Y.

1. "Crowded, isn't it?"
2. "Are you as superficial as I am?"
Kathy Milton, Beverly Hills, Calif.

1. "I'm the lab technician."
2. "I—I think I'm supposed to draw your blood. I'm the new medical student on this ward. I mean I'm new on this ward. I'm not a new student; I've been doing this forever—see the blood on my jacket? Just relax now. . . ."
Marguerite Blythe, Cincinnati, Ohio

1. "I've enjoyed your books."
2. "I thought you were dead."
Nikki Rosa, N.Y.C.

1. "I'm from Kewanee, Illinois."
2. "I come from a small town in the Middle West, about 125 miles southwest of Chicago on the old C.B.&Q. line. You've probably never heard of it, but the people there call it the hog capital of the world. It got that title (ha ha) several years *after* I moved to New York."
Liz Pierce, N.Y.C.
sp. ment.: Jack Riter, Los Angeles, Calif.; Trilby Schreiber, Old Saybrook, Conn.

1. "I couldn't think up a competition entry this week."
2. "1. 'Congratulations on your remarriage.'
2. 'Is that your daugher?' "
Viktor Blume, Sayville, N.Y.

1. "I'm running for governor."
2. "Have you ever lived in the suburbs? It's sterile, it's . . ."
David Yodain, Greenwich, Conn.

1. "Sole meunière."
2. "What's tête de veau?"
Mark Lawrence, Boston, Mass.

1. "It's something between an apple pan dowdy and a flummery—sort of my tribute to colonial womanhood."
2. "I dropped the pie."
Anne Brett, Los Angeles, Calif.

1. "Harvard Law School."
2. "Harvey's School for Croupiers."
Tim Hanley, N.Y.C.

1. "No, really, I'm fine."
2. "I'd like everyone in the room to know that this is the single most embarrassing moment of my life."
Jeanne Buins, San Francisco, Calif.

1. "Jane Wyman."
2. "I could give you the answer, Timmy, but then you'd miss the adventure of looking it up. Nothing comes easy in life. The president didn't get where *he* is by asking questions. He . . ."
Karl Gerde, Brighton, Mass.

1. "I was wondering how you got that ring through your nose."
2. "Nice to meet you."
Ida Kline, Bayside, N.Y.
sp. mention: J. M. Riordan, Laguna Beach, Calif.

1. "I'm sorry, I wasn't paying attention."
2. "It seems to me that your remarks are extremely perceptive, but there is a small chance that they could be misinterpreted."
Physics Bldg., S.U.N.Y., Albany, N.Y.

1. "I'm a retired court reporter."
2. "Actually, I'm a concert pianist, and I also have a degree . . ."
Abraham Goetz, Delray Beach, Fla.

1. "No, my pet never does any tricks."
2. "Yes, there was the time my kitty dragged home a dead corsage. . . ."
Ramon E. Martinez, Phoenix, Ariz.

1. "What's a demolition derby?"
2. "Sure, son, you can borrow the Mercedes."
Garry Mitchell, N.Y.C.

1. "Her matzoh balls were better than my mother's."
2. "Her matzoh balls were better than your mother's."
Jane Meredith Ash, N.Y.C.

1. "Three no trump."
2. "I never draw to an inside straight."
Joel Crystal, Scarsdale, N.Y.
sp. ment.: Lark Wolfson, Spring Valley, N.Y.

1. "Sure, I'll be glad to make a fourth."
2. "First of all, are you talking about auction?"
Msgr. A. V. McLees, St. Albans, N.Y.

1. "At these prices, I'm not surprised."
2. "Actually, I'm not a kangaroo. I'm only wearing this animal suit for the Australian pavilion at the Bronx Zoo."
Owen M. Rumelt, Washington, D.C.

1. "QXZL to Mother Ship: Beam me up at once!"
2. "Hello, Joe, what do you know? Let us truck on down to the malt shop for a cup of java. And cut a rug, perhaps? Bug-eyed? Who me? I'm from around here. I'll prove it: Glenn Miller. Zoot suit. Patti, Maxene, and LaVerne. Kilroy was here. Brooklyn Dodgers. . . ."
Jack Ryan, N.Y.C.

1. "Here, on this postcard, is my entry for 443."
2. "Please find enclosed my entry for . . ."
J. A. Yard, Montreal, Que.

Competition Rules: One entry only should be sent to Competition Number 446, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 21. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the June 14 issue. Out-of-town postmarks are given three days' grace. **Postcards only.**

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Women risk getting certain kinds of cancer. That's why you should talk with your doctor about how you can protect yourself.

Doing monthly breast self-examination and getting regular cancer checkups are good ways to stay healthy. And if you've got your health, you've got it all!

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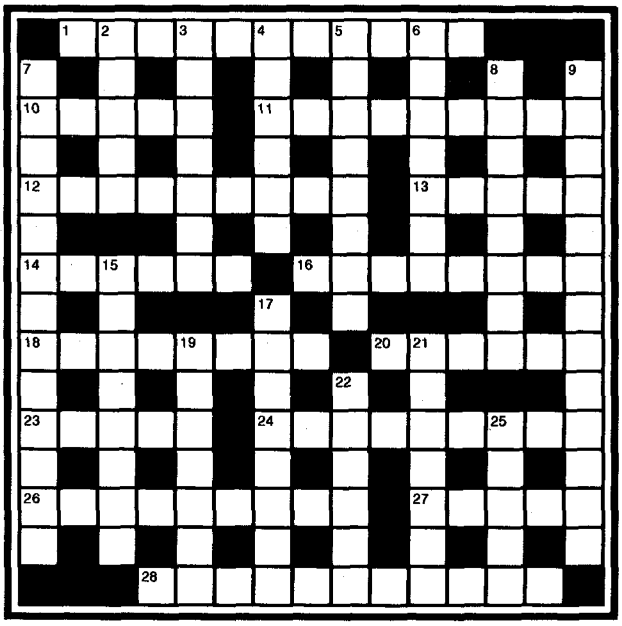
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Amazing existence taking in the less civilised. (11)
10 She has to exist on nothing. (5)
11 Porter who makes one leave without stirring the rice. (9)
12 Intimated one gave one's name to about everything. (9)
13 One of famous trio who is nothing more than an instrument. (5)
14 Confounded girl carried by old man. (6)
16 Declare senile after an evening out. (8)
18 Removable so that after a time it is black. (8)
20 With no temptress, to worship would be the opposite of to sin. (6)
23 Sovereign measure. (5)
24 Favourite finished up holding the king and claimed the throne. (9)
26 Now eat top as sliced up vegetable. (3, 6)
27 Fairy-like as the water flows back round Flamborough Head. (5)
28 Songs performed when one looks round a tribe. (3, 8)



Down

2 Supplementing capital without capital. (5)
3 Repeat within the hearing of the waiter at every opportunity. (7)
4 Coiled in a tangle but easily trained. (6)
5 Bird given sign of love with the port unfinished. (8)
6 Not one potentially therein. (7)
7 Thus employed her cooker to provide food. (6, 7)
8 Discontinue meetings in favour of a criminal. (8)
9 Time and place for a parliamentary procedure. (6, 7)
15 Places which are not profound a saint renders holy. (8)
17 Fielding methods seen at the docks? (8)
19 Reduced aperture in river which enables one to breathe through the ice. (7)
21 Where to climb for what is left by the apple picker. (7)
22 Something to wear for the Iron Lady. (6)
25 Writer put back into the care of editors. (5)

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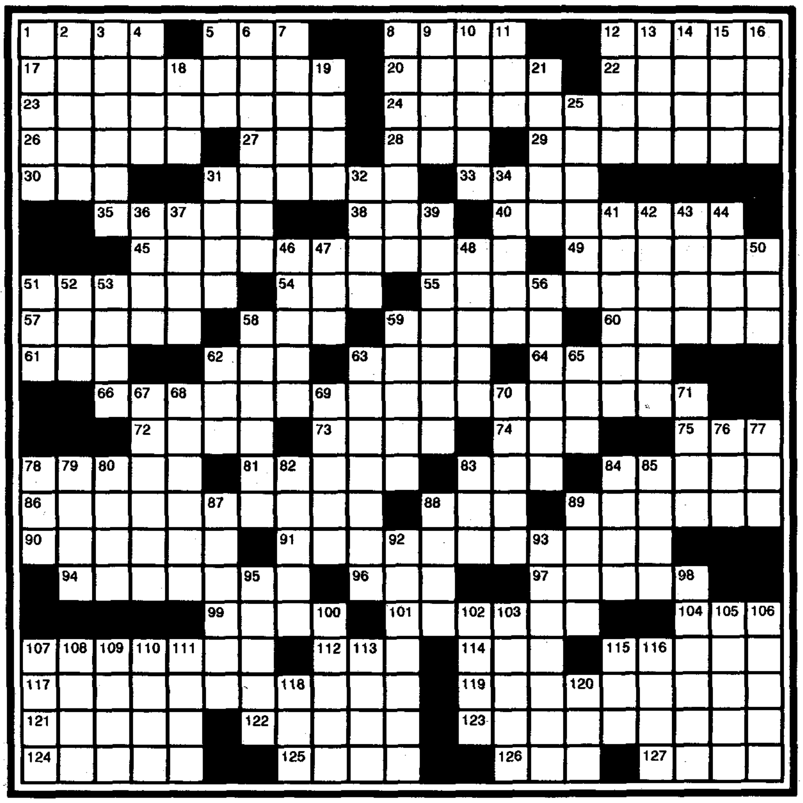
'M.D. CONSULTATION': CUE CROSSWORD / By Maura B. Jacobson

Across

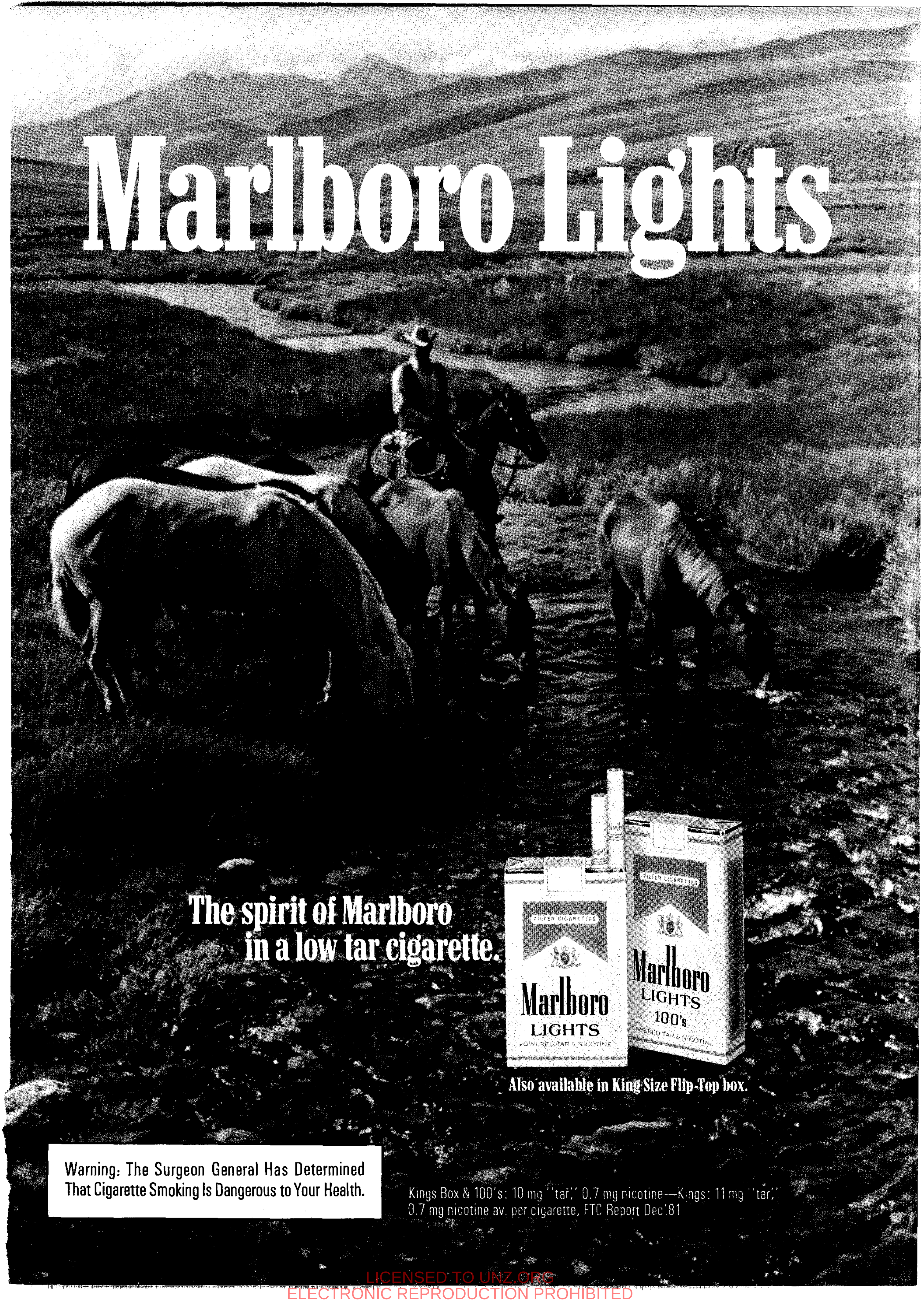
1 Goats' cries
5 Axlike tool
8 Caffeine-containing nut
12 Skiffs
17 Consultant
20 Zsa Zsa's compatriot
22 De Valera
23 Consultant
24 Consultant
26 Feld or Ness
27 Doggy-bag item
28 Anonymous John
29 Folksinger Woody
30 Overhead rwys.
31 Byzantine city
33 "It's —— to Tell a Lie"
35 Japanese port
38 L'—— de Triomphe
40 Big-billed bird
45 Consultant
49 Battery terminals
51 Consultant
54 —— Tin Tin
55 Consultant
57 Like a moth hole
58 Government's bite
59 Chisholm or Santa Fe
60 "—— greatest": Ali
61 Sunbather's color
62 Was an administrator
63 Feudists
64 Case history
66 There is, herein
72 Part of Q.E.D.
73 Greek war god
74 "Mighty —— a Rose"
75 Make a pinch
78 Splurge
81 Misdiagnosed
83 Actor's rep.
84 Window projection
86 Consultant
88 Theater's Hagen
89 Consultant
90 Reformatory city
91 Consultant
94 Dr. Frankenstein's creation
96 After sigma
97 Battle lineup
99 Adored one
101 Globe
104 Outside: prefix
107 Whipped cream, e.g.
112 Tennis reprieve
114 Buenos Aires abbr.
115 The QE2 is one
117 Consultant
119 Poet H.D. who sounds like an M.D.
121 Make expiation
122 "—— Know the Way to San Jose?"
123 Consultant
124 Does lassoing
125 Breslau's river
126 Fast 51 Down
127 Sale stipulation

Down

1 Fibber of radio
2 Not amount to —— of beans
3 "Disraeli" portrayer
4 Storage for forage
5 TV-transmitting satellite: abbr.
6 Having two metrical feet
7 West of Uganda
8 Consultant
9 Potpourri
10 "I —— Parade"
11 Cuckoo's cousin
12 Better than better
13 Hippocratic, e.g.
14 Cupid
15 Singer Tennille
16 Old dirk
18 Arrange tableware
19 Circus safety devices
21 Actress Dickinson
25 The N.R.A. opposes it
31 Title for Essex
32 Cut, carpentry style
34 "Heidi" author
36 Carter and Lowell
37 Cabbage variety
39 Dry red wines
41 At its place: Lat.
42 Punctuation marks
43 Miner's walkway
44 Holl.
46 Element prefix
47 Hexad number
48 Incautious
50 "Thar —— blows!"
51 Runway sight
52 Part of an eon
53 Hawaii's coffee belt
56 Passé
58 Rag
59 —— down (muted)
62 NBC's parent co.
63 Shot toward
65 Astronaut's reply
67 Tooth matter: var.
68 Commands
69 Not as well-done
70 British composer
71 Windups
76 Make —— of it
77 Dr. Casey
78 Nobel land: abbr.
79 Coconut tree
80 Sailor's saint
82 Braking rocket
83 Had chow
84 Comedian Bert
85 Kin to Vesuvius
87 Nielsen info
88 "—— and Away"
89 Sported
92 Consultant
93 Hybrid dialects
95 Moved sidewise
98 Nosybodies: slang
100 A Bridges
102 Mecca pilgrimage
103 Switch and sock endings
105 Certain viols
106 Long migrations
107 Kremlin dynast
108 Bismarck
109 Stage furnishing
110 Glazier's need
111 Suffixes for medic and morph
113 Cry from Bacchus
115 Fleur-de- ——
116 "—— small world"
118 Old card game
120 Cicero's lang.



Solutions to last week's puzzles appear on page 114.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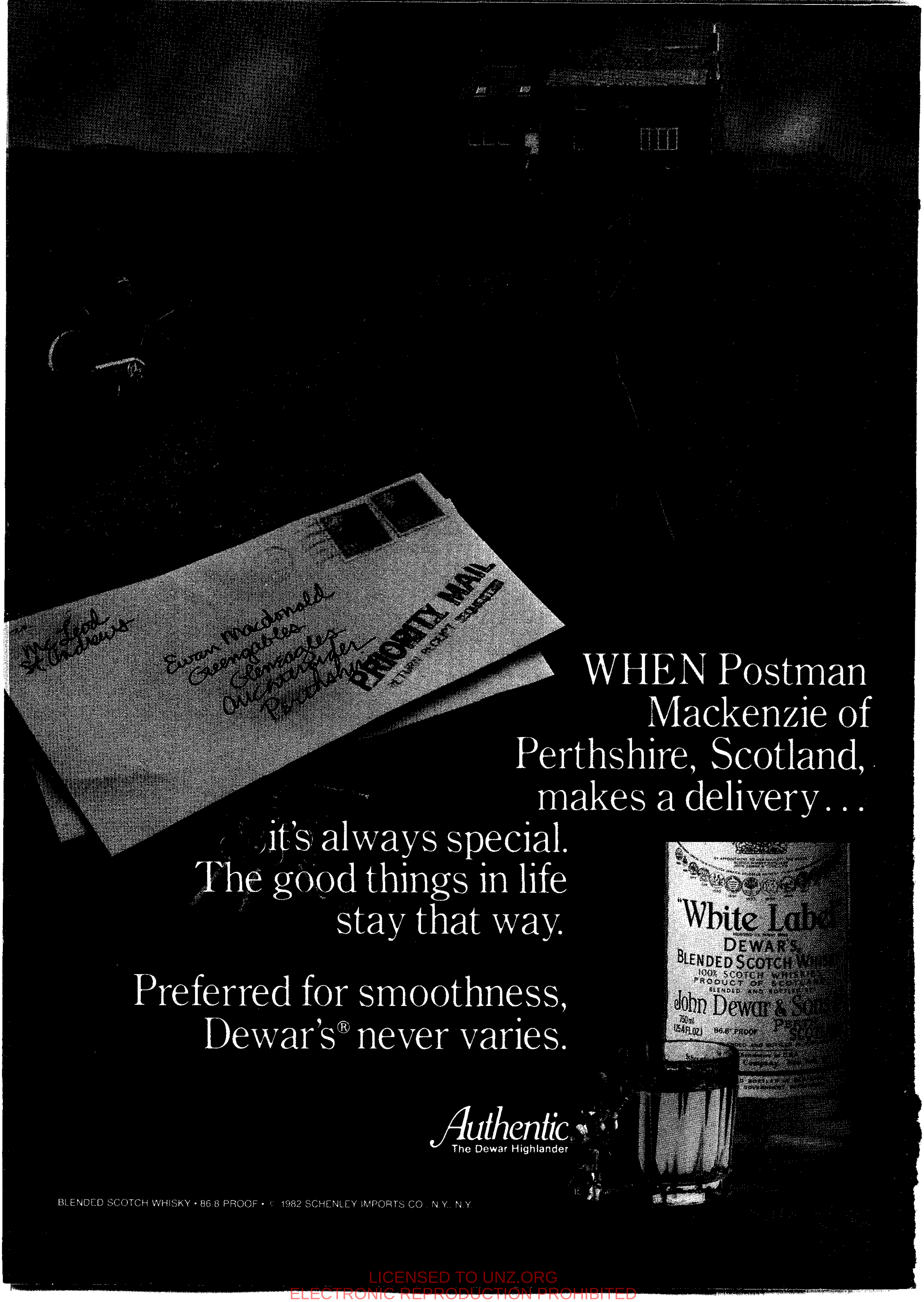
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